

SELF-HELP
ENGLISH LESSONS
BOOK FIVE



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Self-Help English Lessons

Book Five

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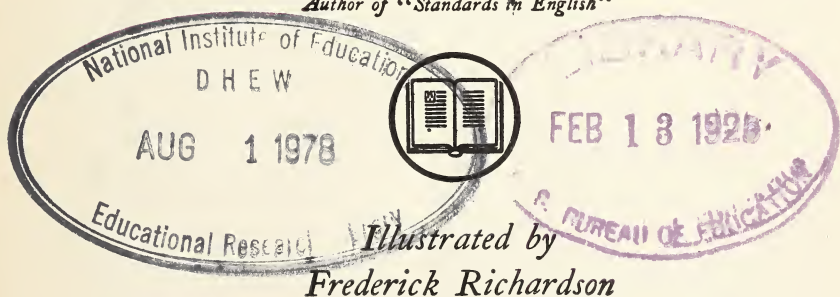
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THE HOUSE OF APPLIED KNOWLEDGE

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The outstanding demand of the present era upon the schools is that educational processes be socialized as the most direct means of cultivating a spirit of genuine democracy. Since language is the fundamental social activity, the teaching of English must play an important rôle in realizing the ideal set before the schools. The books of the *Self-Help English Lessons* series represent the response of publishers and authors to the challenge of the times. While in no degree curtailing individual development, they seek to teach language in such a way that its social significance will be more or less consciously realized from the outset, and its relation to good citizenship will become thoroughly established in the higher grades

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FOREWORD

THE title "Self-Help English Lessons" clearly sets forth the general purpose of the series of textbooks of which this is a unit. The books aim to teach children not only to use the English language correctly and effectively, and to enjoy it with constantly growing appreciation, but also to become independent and self-reliant in their efforts to reach the goal.

In pursuance of these aims, the books are, as far as is possible, self-teaching. While this quality by no means eliminates the teacher, the books, instead of being tools in her hands, become her allies.

The book for teachers, entitled "Self-Help Methods of Teaching English," will prove invaluable to experienced and inexperienced teachers alike. The advent of projects, the emphasis now placed on oral composition, and the necessity for training in self-help methods of study have introduced new and perplexing problems that tax the resources of the strongest teacher. "Self-Help Methods of Teaching English" gives a wealth of practical suggestions for dealing with these and other types of English problems.

Special acknowledgment for valuable assistance is made to the following teachers: Miss Helen L. Hogan, Miss Sarah E. Lowell, and Miss Emma Ramsay, instructors in the Lowell State Normal School; Miss Mary A. S. Mugan, Assistant Superintendent of Schools, Fall River, Massachusetts; Miss Lillian E. Rogers, Principal of the Friends' West Philadelphia School; Miss Katharine Morse of the New York Training School for Teachers; Miss Ella M. Donnelly, Principal of the Hutchinson School, Pelham, New York; Professor Frank M. McMurry and Professor Thomas H. Briggs of Teachers College, Columbia University; and Dean Henry W. Holmes and Professor John M. Brewer of the Harvard Graduate School of Education.

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The selections from the works of Henry W. Longfellow, Oliver Wendell Holmes, James Russell Lowell, Nathaniel Hawthorne, and Edward Rowland Sill are used by permission of, and by special arrangement with, Houghton Mifflin Company, the authorized publishers.

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BOOK FIVE

A MESSAGE TO THE PUPILS

A BOY of fourteen, whom we shall call Stephen, once secured a position as office boy in a large wholesale establishment. From the first he was keenly interested in all that was going on about him.

He often noticed that a certain man whom he greatly admired worked at night on the stacks of papers that had accumulated on his desk during the day. One day Stephen asked the man if he might stay and help him.

"Who told you to do this?" asked the man in amazement.

"No one told me to do it," replied Stephen, "but I should like to help you."

From that time he worked at night and gained much useful knowledge and experience.

Later, in another house, he gradually made himself familiar with all departments. Then suddenly opportunity knocked at his door and found him ready.

One morning on reaching the store he found that two members of the firm were ill and it was necessary to appoint a general manager. While many other men understood thoroughly their own departments, Stephen alone knew the ins and outs of the entire business. He was therefore appointed general manager and retained the position—the highest in the establishment.

In another city, another boy secured a position as office boy. Year after year he did his work, interested in nothing and doing nothing except the work actually required of him.

One day his employer said to him, "Frank, I am going to discharge you for your own good. At your age, instead of being an office boy, you should be well started in your life work. But you can never advance here, because we never push boys ahead. Promotion comes only to those who win it for themselves."

Both these stories relate to business houses, not to schools; but did you ever think that a school is a sort of business house, and that learning English is in one sense a business matter? Success and failure in school result from much the same conditions as in business life outside of school. Success must be *won* in both.

For the present, learning English is a part of your business. Success will surely come to you if you can answer "Yes" to the following questions:

Are you ambitious to succeed?

Will you help yourself in every possible way?

Are you willing to work hard?

CHAPTER ONE

MAKING AN INVENTORY OF ENGLISH STOCK

Read the message beginning on page 1, and discuss it with your teacher and classmates. You will then be ready once more to take up the business of learning English.

At the beginning of each year a business man generally takes account of stock. This means that he makes a list of all articles of merchandise on hand and states the value of each. This list, called an *inventory*, helps him to plan for the work of another year.

Since learning English is a business matter, you may follow the example of the business man and plan for an inventory of your English stock. Story telling makes a good starting point. At the close of this chapter you will be asked to make an inventory of your story-telling stock. The lessons of the chapter will help you to find out what stock you have on hand.

1. PREPARING FOR ORAL STORY TELLING

Read the following stories. The first is told in the way that some children and adults talk. The second is given as it was told by a pupil of about your age.

THE SPELLING MATCH

One day we were having a spelling match in our room and our teacher had offered a prize for the winner. It was the story of Robinson Crusoe and after fifteen minutes only three pupils were left standing and I was one of them and then the teacher gave out the word *automobile* and my two competitors failed and my heart stopped beating, but all I remember after that is that the teacher gave me the book so I must have spelled the word correctly.

THE SPELLING MATCH

One day we were having a spelling match in our room. Our teacher had offered a prize for the winner. It was the story of Robinson Crusoe. After fifteen minutes three pupils were left standing. I was one of them. Then the teacher gave out the word *automobile*. My two competitors failed, and my heart stopped beating. All that I remember after that is that the teacher gave me the book. I must have spelled the word correctly.

Do the two compositions tell the same story or different stories? What is the one striking difference between them? While the rest listen, one pupil may read both stories aloud, reading them exactly as the punctuation shows that they were spoken. Which form was easier to read? Which form was more enjoyed by the audience? Why?

Read the second story once more. How many sentences are there? Does every sentence sound finished?

Since expressing thoughts in clear-cut sentences so greatly helps the reader or the listener, you will now have some sentence study.

SENTENCE STUDY — REVIEW

Review Sections XVIII and XIX on pages 263-265. Do thoroughly everything that you are told to do, and in your next language period be prepared to make every point clear to your classmates. If these review sections are mastered, you will be able to do without mistakes of any sort what is required in the following exercises.

I. Improve the following paragraph by expressing the thoughts in sentences of reasonable length. First read the corrected form, letting your voice show where each sentence

ends. Then write the paragraph, using capitals and periods correctly.

Last summer I spent three months in a camp in South Dakota and one day two New York boys who did not know anything about the West came to visit us and you could make them believe anything and so the boys told the tenderfeet that the Indians had broken loose from the reservation and would soon reach our neighborhood and from that time on the tenderfeet took turns in patrolling the camp at night and they carried guns so that they would be ready for the Indians when they arrived.

II. Select from the groups of words below those that are sentences and prove that you are right in your selection.

How many thoughts are expressed in the groups that do not form sentences? Which of the correct forms express more than one thought? Write two sentences for each of the incorrect forms. Draw a line under the predicate verb of each sentence you have made, and two lines under the simple subject.

1. I have a dog his name is Buff.
2. The horse stumbled but it did not fall.
3. My uncle has several horses one will not let any one else ride him.
4. I went to see if my candy was cool it was gone.
- 5 Soil is made of crumbled rocks and decayed vegetable matter.
6. Alfred the Great invented time candles.
7. The water was cool we enjoyed our swim.

How many incorrect forms did you find? How many sentences have you written? Does each begin with a capital letter? What mark have you used at the end of each?

If two thoughts are closely related, they may be expressed in a single sentence, but remember that the parts must be fastened together. See in how many ways you can join the parts you have separated. The thoughts expressed in No. 1 might be joined in the following ways. Which do you prefer, and why?

I have a dog and his name is Buff.

I have a dog whose name is Buff.

My dog's name is Buff.

III. Turn to the second spelling-match story and see in how many different ways you can combine the second and third sentences.

IV. Each of the following groups of words has a subject and a predicate. Name these parts of each group. Which groups sound finished? In connection with which groups do you feel that something remains to be said? Make sentences of these by completing the thought.

1. When I went home
2. We were used to working hard
3. As soon as I reached grandmother's
4. Finding that it was getting dark
5. My mother had gone away
6. The robins are singing in the tree-tops
7. As I was skating on the river
8. Before I could stop my wheel

THE PURPOSE OF THE ENGLISH EXERCISES

Some of you, probably, take piano lessons. Why do you practice scales and exercises? With this reason in mind, tell why you have exercises in studying English. You will gain nothing from the exercises unless you *use clear sentences whenever you speak or write.*

In the oral story telling that you are now to do, *watch your sentences!*

2. ORAL COMPOSITION

For your next lesson, be prepared to tell a short story. Choose your own subject, or use one of the following:

Practice Makes Perfect	The Great Surprise
My Invention	My Daily Task
A Quick Cure	Safe
Securing the Prize	An Undesired Guest
Getting My Money's Worth	An Exciting Adventure
A Wrong Exchange	A Paying Sacrifice

Think out your story carefully before coming to class. Remember that you are to give special attention to your sentences, but review also the "Early Steps" you learned to take in lower grades. You will find them on page 240.

Criticize the stories of your classmates, answering the following questions:

1. Was the story interesting? Why? Why not?
2. Was it told in clear sentences?
3. Were any incorrect expressions used?
4. What "early steps," if any, were omitted?

FORMING GOOD STORY-TELLING HABITS

In order to prepare and tell a story well, it is necessary to *think* and to *plan*. But some things should be done automatically, just as you walk without stopping to think how you use your feet. If you have not formed these habits, it will be necessary to perform the acts in a thoughtful way, over and over again, until the habit is established.

1. *Standing erect.* Did you notice how your classmates stood while telling their stories? The boy or girl who stands

erect and looks people straight in the eye will usually talk clearly, whereas the pupil who takes a slouching position will often talk carelessly. Help each other by commending good posture and courteously calling attention to bad posture. Drill for a few minutes on good standing position.

2. *Distinct speech.* Did you ever hear any one talk like this?

Whacher readin'?

Will ya gimme ten cents?

I dunno whatter do.

Kin ya come with me?

What should have been said in each case?

In the lower grades you had daily drills to help you form good English habits. Continue the practice of having a five-minute drill at some regular time. For the present use the following exercises. Waste no time on the words you never mispronounce. *Form the habit of meeting your own needs.*

I. Repeat slowly and distinctly these words and expressions:

I ate	would you	going to
I wish	could you	should have
can you	you have to	would have
this afternoon	I don't know	at all
will you	don't you	yes
let me	have to	give you
give me	let h'im	can't you
did you	used to	not at all
tell them	had to	want to
when are you	may be	yes, sir

II. Repeat slowly and thoughtfully the following sentences:

1. I drank a glass of water before *I ate* my breakfast.
2. *I wish* I knew the name of the song he sang.
3. *Can you* tell me who drew this picture?
4. I am going to play ball *this afternoon*.
5. *Will you tell them* that I have gone home?
6. *Let me* get it for you.
7. *Did you tell them* that the bell had rung?
8. He has forgotten to *give me* the keys.
9. I said to him, "*When are you going* to pay this bill?"

III. Use in sentences other words and expressions listed in No. I.

During these drills each of you should discover what his own bad habits are. These are the ones to fight to a finish. Take a few minutes at home every day to say the right forms over and over again until you pronounce them correctly *without stopping to think*.

MORE STORY TELLING

Give a few additional lessons to oral composition, criticizing as before. Each pupil should tell two more stories if possible. Give interesting incidents from stories you read during the long vacation, tell anecdotes, give personal experiences, tell about something you have learned by using your eyes, or select a subject from the list on page 7.

When you criticize the stories, add these questions to those used before:

Did the story-teller stand erect and look squarely at the class?

Were all words pronounced distinctly?

3. GRAMMAR—THE SIMPLE SENTENCE

Review thoroughly Section I, page 240. This year you should make rapid progress in studying independently.

Anything that is easy to understand is called simple. We speak of simple problems, simple words, simple rules. But applied to a sentence, the word *simple* has a special meaning.

You have found that several thoughts may be expressed in one sentence, and that this sentence may have several subjects and several predicates. No matter how short or how easily understood such sentences are, they are not *simple*. A simple sentence has but one subject and one predicate.

Which of the following sentences is simple, and why?

1. A fierce, cutting wind blew savagely through the streets of the town.
2. The wind blew fiercely, but it did no damage.

Find seven simple sentences in the spelling-match composition on page 4, and prove that you are right. Prove also that the remaining sentences are not simple.

Mary and Bessie played croquet all the afternoon.

What is the predicate verb of the above sentence? Who played? Although two persons played, the names form only one subject, because they are joined, and together they form the subject of the predicate verb. Such a subject is called a *compound subject*, and the sentence is *simple* because there is but one verb.

Frank weeded and hoed his garden.

What is the subject of the sentence? How many facts are stated about the one subject? Although two facts are stated, there is but one predicate verb, because both facts are stated about one subject. *Weeded and hoed* is therefore a *compound predicate verb*, and the sentence is *simple*. Why?

Which of the following sentences is a simple sentence with a compound predicate? a simple sentence with a compound subject? Which sentence is not simple, and why?

1. Mother and I made a chocolate cake.
2. Mother made and iced a chocolate cake.
3. Mother made a chocolate cake and I iced it.

You are studying compound subjects principally because children often use a wrong form of the verb with such a subject. Fill the blanks in the following sentences with the correct form of the verb indicated. The verb *are* is correctly used in the first sentence. Although the words *Mother* and *I* are both in the singular number, they require the plural form of the verb because taken together they form the subject, and the subject therefore denotes more than one person.

1. Mother and I are going to Boston.
2. My book and pencil — in my desk. (is, are)
3. Washington, Adams, and Jefferson — three of our early Presidents. (was, were)
4. Sunshine and rain — made the plants grow. (has, have)
5. The wind — broken and destroyed the vines. (has, have)
6. The forest fires — raging and — spreading rapidly. (was, were)
7. Why — you and Ralph late for the ball game? (was, were)

Are there in the list any sentences that are not simple? Prove your answer. Give the subject and the predicate of each sentence; if either is compound, state the fact.

A simple sentence is one that has but one subject and one predicate.

A compound subject is one consisting of two or more connected words that have the same predicate.

A compound predicate is one consisting of two or more connected verbs that have the same subject.

The plural form of a verb must be used with a compound subject.

4. HABIT-FORMING EXERCISES—CORRECT USAGE

From time to time you will have grammar lessons that will help you to understand why some words are correct in certain sentences and others are incorrect. But it will be necessary also to continue the drills until good habits are formed.

Review the first group of the troublesome verb forms in Section IV, page 242. Study the sentences carefully so that you will be able to do what is required in the following exercises. Alternate these exercises with the drills on page 8 in your five-minute periods.

I. Read the following sentences distinctly, trying to use instantly the correct form of the verb indicated.

1. There — few cherries on the tree. (is, are)
2. He — understand our language. (don't, doesn't)
3. — there a letter for me? (is, are)
4. You — just in time for the touchdown. (was, were)
5. Pineapples — grow in this climate. (don't, doesn't)
6. Large cities and towns — no attractions for me. (has, have)
7. Little — done to improve our parks. (is, are)

II. Read these sentences distinctly, but rapidly:

1. The bell doesn't ring.
2. There doesn't seem to be any excuse for him.
3. The train doesn't stop at this station.
4. Doesn't the wind howl!

5. Why doesn't Ned pitch better?
6. He hasn't any time to practice.
7. Haven't you any time for play at recess?
8. We haven't any playground.
9. Have you any peach pies today?
10. No, we haven't any.

5. WRITTEN COMPOSITION

Most of the oral language study you have had will help you in your written work because you must think out the story very much as if you were to tell it. But there are a few additional matters to which you should give the closest attention in order to do good work. You must be able to spell common words, you must apply a few rules for the use of capitals and for punctuation, you must arrange your work well on paper, and you must write neatly and plainly. Are you willing to work hard? Those of you who play football know about the hard work connected with "falling on the ball." But hard work wins success. Whenever you write, *do your best*. Review Section V, page 251.

What are the good features of the following composition? Think of its interest, the structure of the sentences, the words chosen, the use of capitals and punctuation marks. Explain the use of the apostrophe in two of the words. Explain the punctuation of the last sentence. If you cannot do what is required without further help, find the rules you need in the Review Supplement. Use the Contents on pages 237 and 238.

NEVER GIVE UP

Zip was a fox terrier, but he had more grit than most people have. One day he disappeared. The following morning two men tracked him to a woodchuck's burrow. He had scooped out so much dirt that it piled up behind him and he could not

back out. When the men had rescued him, they gave him food that they had brought. He ate it greedily, and immediately dashed back to the burrow. As he would not follow the men, they had to carry him home. I think Zip's motto must have been, "Never give up!"

Do these topics suggest experiences of your own that will be interesting to write about?

A Birthday Surprise

An Unexpected Pleasure

Almost Lost

A True Fish Story

Off for a Ride

Earning a Dollar

Or you may wish to use your imagination in telling what the clock saw. Shall you think of the schoolroom clock, the clock on the railroad station, or the alarm clock that wakes you up in the morning?

What the Clock Saw

A Lost Ten Minutes

When the Clock Frowns

When Time Flies

Be sure to write your name and the date on your paper. This is a very important habit to form. In the business world, a report that is not signed and dated means trouble for some one.

Read the compositions in class, and select the most interesting ones. Exchange papers and correct them, giving special attention to the sentence structure and to the use of capitals at the beginning of sentences and of marks at the end.

Your teacher will hang up a few of the best papers. Look at them attentively before writing your next composition.

6. HABIT-FORMING EXERCISES — WRITTEN

THE USE OF CAPITALS — REVIEW

Try to recall all the rules for the use of capitals you have learned. Now turn to Section VIII, page 253, and

see if you omitted any. Review the rules and study carefully the examples under each.

Give the reason for the use of each capital in each of the following selections. Do it in this way: *Although* begins with a capital letter because it is the first word of a sentence.

I. Although Christopher Columbus sailed from Spain, he was the son of Italian parents. He landed on one of the West Indies on Friday, October 12, 1492.

II. John G. Whittier wrote the poem entitled, "The Barefoot Boy." The following lines occur in the poem:

O for boyhood's time of June
Crowding years in one brief moon,
When all things I heard or saw,
Me, their master, waited for.

III. Hurrah! Mr. White, our principal, is going to take us to the State House. Shall you be able to go?

COPYING LESSON

Business men say that it is hard to find a stenographer who can copy an extract from a letter correctly. How about your power to copy?

Before copying the selections above, tell how to study them sentence by sentence. Review Section VI, page 251, to see if you have forgotten any step.

Copy the three selections, and place above each capital the number of the rule it illustrates. Make small, neat figures.

The same selections illustrate also the common uses of the period, the question mark, and the exclamation mark. Review the rules in Sections IX, X, and XI, page 254. Put an *x* over one illustration of each rule.

Which rules for the use of capital letters do you apply

whenever you write a story and sign and date it? As seat work, each pupil may write a short paragraph illustrating these most common uses of capitals. Your teacher will select one or two of the best for dictation.

DICTATION LESSON

Review thoroughly Section VII, page 252. When writing from dictation, do not write a word until you see in your mind the entire sentence that you are going to write. *Put in all punctuation marks as you come to them.*

One pupil will write the lesson on the blackboard. The class may correct if necessary, and then each pupil may correct his own work.

7. WRITING ANOTHER COMPOSITION

Write a second composition, taking advantage of the criticism given to the first and of the drill exercises in the preceding lesson. Do not hand it in with blots, crossed-out words, or words crowded at the end of the line. Be careful, too, that no sentences are run together, and that you have used capitals and punctuation marks correctly. This composition is to serve as a specimen of your best work at this time. Your teacher will save it for comparison with later compositions.

8. KNOWLEDGE OF FACTS — REVIEW QUESTIONS

Besides having practice in oral and written composition and trying to form certain habits, you need to learn some facts and rules, as you did in the lower grades. In other words, you need *knowledge* of various kinds. But this knowledge is useless unless it is applied *at all times* when you speak and write.

Before trying to answer the following questions, review once more Section XVIII, page 263, if necessary. You have permission to use every help the book gives you in preparing the lesson.

Answering questions clearly without using unnecessary words is in itself very good language practice. Try not only to have your answer correct, but to express it so clearly that a pupil not having the information it gives will understand it fully.

I. Thinking of the *uses* to which sentences are put, how many kinds are there? Give a common and a less common name for each, using illustrations. What mark is used after each kind? How does each kind begin?

II. What two parts has even the simplest sentence? Explain why these parts are necessary. What work does each part do?

III. What is the difference between the simple subject and the complete subject? between the complete predicate and the predicate verb? Illustrate on the blackboard.

IV. Explain why a group of words having a subject and a predicate does not necessarily form a sentence.

V. Explain clearly what is meant by a *simple sentence*. What is meant by a *compound subject*? a *compound predicate*? What common mistake makes it important to understand compound subjects?

9. PROBLEMS — KNOWLEDGE APPLIED

I. Read the following paragraph, written by a seventh-grade girl:

LEARNING TO SAVE

I never used to eat the crusts of bread. I always took out the middle, and left the rest on my plate. At the end of the week our waste bucket was filled with bread. Then we began to study thrift at school. I thought of all the bread I had

wasted. Now I eat the whole piece every time. As a consequence, mother bakes bread only twice instead of three times a week.

How many sentences does the paragraph contain? Does each end with the proper mark? Are any groups of words incorrectly written as sentences? Find a short sentence that is not simple. Find a longer sentence that is simple. Prove in each case that you are right.

How many simple sentences does the composition contain? Give the simple subject and the predicate verb of each.

Read the fourth and fifth sentences, and see in how many ways you can combine the thoughts expressed. Who made the best sentence? Does this change improve the composition? Why, or why not?

II. Give orally sentences containing the following words and expressions: *doesn't, have no, don't, has no, were, are, hasn't any, isn't.*

III. Write a simple sentence containing a compound subject, choosing for the predicate verb one of the verbs in the following list: *is, are; was, were; has, have.* Underline the simple subject.

Write a simple sentence containing a compound predicate. Underline the subject and the predicate verb.

IV. Write in the order given an original exclamatory sentence, a declarative sentence, an imperative sentence, and an interrogative sentence. Draw one line under the complete subject and two under the complete predicate of each sentence.

10. MAKING AN INVENTORY

Think over carefully all the story telling you have done so far. Recall the criticism received from both teacher and

schoolmates, and decide very definitely what your weak and your strong points are. You will then be ready to make an inventory of your story-telling power.

Here is a sample inventory, but you need not use this form unless you choose to do so.

INVENTORY OF STORY-TELLING STOCK

Good Stock

1. I think out my stories carefully.
2. I try to choose good words.
3. I write neatly.
4. I spell well.

Poor Stock

1. I do not look squarely at the class.
2. I sometimes run my sentences together.
3. I often use *don't* instead of *doesn't*.
4. I forget to sign and date my papers.

SELECTING CLASS AIMS

Besides finding out what you can do as individuals, you have probably been discovering the strong and the weak points of the class as a whole. What shall you aim to do next? A wise man once said that a person who shoots without aiming at a target is simply making a noise with a gun. You surely wish to do something more than make noises with your English guns.

Here are some aims that relate to foundation matters; talk them over with your teacher, adopt any that meet your class needs, and add to them if you think it best to do so. You might consider these to be *minimum aims*; that is, the aims that every girl and boy should reach *without fail* at the earliest possible moment. Write on the blackboard the aims you select.

MINIMUM AIMS

1. To talk and to write in clear sentences.
2. To weed out some common errors of speech.
3. To stand erect when speaking.
4. To speak distinctly at all times.
5. To spell common words correctly.
6. To write plainly and neatly, and to arrange the work well.
7. To sign and date all papers.

CHAPTER TWO

PROJECT: LEARNING TO USE SELF-HELP METHODS

Life is an arrow — therefore you must know
What mark to aim at, how to use the bow,
Then draw to the head and let it go.

HENRY VAN DYKE

In beginning this new chapter, keep in mind the minimum aims. What are they? Do not limit yourself to these if you can do more, but remember that they are *foundation aims*. Keep in mind also the "Early Steps" listed on pages 240 and 241. What are they?

1. A LESSON IN STORY TELLING

STICKING TO THE POINT

Review the rules under "Later Steps" on page 241. Then read the following compositions:

A VACATION IN MAINE

Last summer I went to Maine. It was very pleasant there. I used to bathe every day when the water was not too cold, and I learned to swim. Maine is nextdoor neighbor to Canada. It is a small state, but it is a great place for a vacation. I came home the last of August.

LEARNING TO SWIM

I shall never forget my trip to Maine last summer because I learned to swim. An old sea captain taught me. He would not let me use water wings, but threw me right out into deep water. I was not afraid, because he was near by, and somehow I found myself keeping afloat. Then he taught me to use my arms and legs in the best way. Almost before I knew it, I could swim fairly well. A little practice every day soon made me a good swimmer.

Keeping the minimum aims in mind, tell what is good about both compositions. Do you find any groups of words that should not be written as sentences? Do you find any mistakes in spelling or punctuation?

Which story teller had in mind one experience that he wished to share with his audience? Which composition rambles from point to point instead of sticking to one? Which is the more interesting, and why?

Now look at the subjects of the two compositions. Why is it not possible to write a short composition about so broad a subject as "A Vacation in Maine"? Because the second story teller narrowed, or limited, his subject to one experience, he was able to give enough details about the experience to make his composition interesting. Did he stick to his point?

HOW TO CHOOSE A GOOD SUBJECT

If, after selecting a subject, you can answer "Yes" to the following questions about it, you have a good subject:

1. Am I interested in this subject?
2. Do I know something about it that my classmates do not know?
3. Will it be likely to interest my classmates?
4. Is it so limited that I can tell an interesting story about it in a short composition?

Test the following subjects by the fourth question: "Rabbits," "George Washington," "The Telephone." Might not an entire book be written about each? Explain why the following subjects would be better: "My Runaway Rabbit," "How George Washington Tamed a Horse," "The Value of the Telephone to a Business Man."

Which of the following would you choose, and why?

Baseball	<i>or</i>	Our New Field
Our Next Outing	<i>or</i>	Girl Scouts
Boy Scouts	<i>or</i>	The Scout-master's Talk

Each pupil may suggest a title which meets the demands of the four questions. Write some of the titles on the blackboard, and see if all agree that they are sufficiently limited. Improve them, if necessary.

2. ORAL COMPOSITION

Be prepared to tell in class an interesting experience, keeping in mind all that you have learned about story telling. It will be a good plan to practice telling your story at home and then to criticize yourself. Self-criticism is a very important kind of self-help.

In class tell your story without giving its title. After each story the class may suggest appropriate titles for it, and then the story teller may give the title he selected. Of all the titles suggested, which best fitted the story? Did the story teller stick to his point? Did he talk in clear sentences, letting his voice show when he had reached the end of a sentence?

Are you remembering to stand erect and not to mumble your words? Notice these matters when criticizing your classmates, so that you may help them to form good habits.

3. WRITTEN COMPOSITION

As seat work, write a composition whose subject will meet the requirements of the four questions on page 22. Select your subject in advance and give some thought to it. In what are you interested? Have you a hobby? Do you use

your eyes and learn valuable and interesting facts about the things you see in the fields, in the woods, and on the streets? Do you sometimes find out some of Mother Nature's secrets?

Before beginning to write, think of the time you have at your disposal; plan your story so that you can finish it by the close of the period, and go over it carefully to see that you have made no mistakes.

Take a period for reading the compositions in class. Select the best, and also select one to be written on the blackboard. First find all the mistakes and correct them. Then improve the sentence structure, if possible, and substitute more expressive words for any that are not well chosen.

Whenever you write a composition, correct it in this way before handing it in, and correct at least one in this way as a class exercise. Hang up in the classroom one that will help you remember how your work should be arranged.

4. DAILY HABIT-FORMING DRILL — ORAL

DISTINCT SPEECH

Use these exercises in your five-minute drills for a few days. They should help you to form the habit of pronouncing *ing* words distinctly *whenever you use them*.

I. Repeat the following words, giving special attention to the syllable *ing*. Do not emphasize it, however. Use the words in original sentences.

getting	reading	studying	something
doing	going	spelling	Thanksgiving
having	swimming	evening	sitting
jumping	drinking	pudding	sleeping
making	walking	anything	following

II. Read the following lines, remembering that they describe a cataract:

Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writhing and ringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around
With endless rebound:
Smiting and fighting,
A sight to delight in;
Confounding, astounding,
Dizzying and deafening the ear with its sound.

ROBERT SOUTHEY

5. BUSINESS METHODS IN LEARNING ENGLISH

PROJECTS IN SELF-HELP

The progressive business man uses many devices for securing accuracy and for saving time and energy. The typewriter, the adding machine, the cash register, books ruled for special uses, and letter files are some of his aids. Do you think of any others?

In the business of learning English it is also important to use all the helps you have at command. This is the self-help way of learning. What self-help methods of work did you use in the lower grades? See Section I, page 240.

You are now to discuss three important helps — the use of the textbook, the dictionary, and the notebook. You will try to make perfectly clear to your classmates what

kind of help each gives, and how to use it in the best way. You will find that this kind of oral work requires you to use exact language, to give important steps in their right order, and to stick to your point.

I. USING THE TEXTBOOK

Open your language book and find out what it contains. What facts does the title-page tell you? the Contents? Are the topics of the Contents arranged alphabetically as in a dictionary? If not, discover how they are arranged. What items do you find mentioned in the Contents aside from the chapters containing the lessons? Notice where these are so that you can turn to them readily at any time.

Find the Review Supplement and study its Contents. Run through the Supplement so that you will realize how much review material from the lower books it contains.

You will often be referred to the Review Supplement, but you should also use it whenever you need the help it gives. You are not only free to use it when preparing a lesson, but *you are expected to do so*. There will be little excuse for mistakes that might be avoided by referring to these pages.

Find the Index. How are the items arranged? How does the Index show that certain topics are reviewed from the lower books? Using the Index, practice finding subjects dictated by your teacher. Notice how the topics under each subject are arranged.

Look over your other books, and see to what extent they are like your language book in the helps they contain. Make constant use of these helps also whenever you prepare a lesson in the subject concerned.

ORAL COMPOSITION

Divide the class into five groups. Each group may take one of the following topics and carefully prepare a two-minute report to be given in class.

With book in hand, *show* as well as *tell* what your topic requires. When one pupil has recited, the remaining members of the group may add anything that was omitted, and, if necessary, help put the report into better shape. Ask questions if everything is not made perfectly clear.

What the Language Book Contains

The Use of the Contents

How to Use the Index

The Difference between the Contents and the Index

How to Use the Review Supplement

WRITTEN COMPOSITION

Imagine that a pupil writes on the blackboard this sentence:

Patrick Henry said give me liberty or give me death.

Some one courteously calls attention to the fact that the sentence contains a direct quotation that is not correctly written. Instead of helping the pupil to correct his work, write a paragraph that will help him to help himself by using the Review Supplement. You have a point to make. Make it in clear language, and use no words that will not help to accomplish your purpose.

Read some of the paragraphs in class. The audience may test the worth of each paragraph by taking their language books and following the directions given. Select one to be written on the blackboard and improved as a class exercise.

As seat work, each pupil may rewrite his composition, improving it in every possible way. Remember the minimum aims that apply to written composition. What are they?

II. USING THE DICTIONARY

This time divide the class into three groups, each taking one of the topics below. Report in the next language period. Think out the steps carefully. If necessary, ask questions of some one who can help you; borrow from a lower grade the book you used in that grade, and review the dictionary work; or simply take a dictionary and think it out for yourself. In any case, be ready to stand before the class, dictionary in hand, and explain clearly the topic assigned to you. *Stick to your point! Watch your sentences! Stand erect! Do not mumble your words!*

How to Find a Word in the Dictionary

How to Learn the Pronunciation of a Word

How to Find the Meaning of a Word

III. MAKING NOTEBOOKS

You have long since discovered that not all of you make the same mistakes in English and that consequently you have not the same battles to fight. The notebook is your individual language book.

Appoint a committee to borrow from a lower grade the Second Language Book, review thoroughly the making of a notebook, and report fully to the class. The class will discuss the report, suggesting any changes that seem desirable. Provide for the following topics unless you decide otherwise because of your special needs. This is *your work*.

1. *Spelling.* Reserve a number of pages for the correct forms of the words you misspell in any written work. Master these words, checking them off when you have formed the habit of spelling them correctly without stopping to think.

2. *Correct Pronunciation.* As your teacher or classmates call attention to errors of pronunciation, write the words in the proper section and drill yourself on them. Check off these words also when mastered.

3. *Vocabulary Growth.* Copy into your notebook words or expressions you hear or read that you would like to add to your vocabulary. Use each in an original sentence.

4. *Correct Usage.* Write the correct forms of the errors you make, whether they are mentioned in class or not. Read them often so that you will form the habit of using them. Check off each as you master it.

5. *Compositions.* Occasionally write a composition in the notebook so that you may note your improvement as the year advances.

6. *Poems.* Copy into the notebook your favorite poems, particularly those you commit to memory.

7. *Inventory.* Reserve two opposite pages for your inventory, listing the good stock on one page and the poor stock on the other. Draw a line neatly through each item of the poor stock as you weed it out. While this list grows shorter, the good-stock list will of course increase in length.

Make the notebook as neat and attractive as possible. From now on use constantly the textbook helps, the dictionary, and the notebook. Use also the other kinds of self-help listed on page 240.

6. A LESSON IN APPRECIATION

Besides improving your own language, you should gain the power to appreciate the language of others. If you are ambitious to increase your vocabulary and to select the words that most fittingly express your thoughts, nothing

will be of more help than the study of prose and poetry written by men and women who were masters of their art. And while your vocabulary and your appreciation of our language are growing together, you will be having genuine pleasure.

On what date do we celebrate Columbus Day? What event does the celebration commemorate? As you read the following poem silently, try to see the bold navigator standing on the deck of his caravel, peering out over the trackless ocean.

COLUMBUS

Behind him lay the gray Azores,
Behind the Gates of Hercules;
Before him not the ghost of shores,
Before him only shoreless seas.
The good mate said: "Now must we pray,
For lo! the very stars are gone.
Brave Admiral, speak; what shall I say?"
"Why, say: 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
My men grow ghastly wan and weak."
The stout mate thought of home; a spray
Of salt wave washed his swarthy cheek.
"What shall I say, brave Admiral, say,
If we sight naught but seas at dawn?"
"Why, you shall say at break of day:
'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,
Until at last the blanched mate said:
"Why, now not even God would know
Should I and all my men fall dead.
These very winds forget their way,
For God from these dread seas is gone.

Now speak, brave Admiral; speak and say — ”
He said: “Sail on! sail on! and on!”

They sailed. They sailed. Then spake the mate:
“This mad sea shows his teeth tonight.
He curls his lip, he lies in wait,
He lifts his teeth, as if to bite!
Brave Admiral, say but one good word:
What shall we do when hope is gone?”
The words leapt like a leaping sword:
“Sail on! sail on! sail on! and on!”

Then, pale and worn, he paced his deck,
And peered through darkness. Ah, that night,
Of all dark nights! And then a speck —
A light! A light! At last a light!
It grew, a starlit flag unfurled!
It grew to be Time’s burst of dawn.
He gained a world; he gave that world
Its grandest lesson: “On, sail on!”

JOAQUIN MILLER

Listen attentively while your teacher reads the poem. Try to put yourself, first into the place of the mate, who knows that the mutinous sailors cannot much longer be controlled, and then into the place of Columbus, who is determined not to give up.

What sort of night is described? Read lines that tell you this. Read the lines describing the sea during the storm. What line shows that the sailors suffered physically as well as from fear? How did the mate look? Columbus? What words show that Columbus had no intention of abandoning his purpose?

Discuss any word or phrase whose meaning you do not

fully understand. Select vigorous expressions consisting of a noun and its modifying adjective. *Shoreless seas* is one, and *brave Admiral* is another. Find at least six others.

Now read the poem aloud, bringing out its full meaning. What do you like about it? Commit to memory either the entire poem or your favorite stanza. Or, if you prefer, you may learn the lines at the beginning of this chapter, or some poem you select from another book. When your choice has been approved by your teacher, copy the poem into your notebook. Copy also into the "Vocabulary Growth" section three expressions that you particularly like.

REVIEWING POETRY

From time to time review the poems you learned in lower grades. Perhaps you can arrange to have them recited occasionally at opening exercises. Be sure to recite the poem you select in such a way that your audience will enjoy hearing it.

7. GRAMMAR AS A MEANS OF SELF-HELP

GRAMMAR — SENTENCE REVIEW

I. *Correcting mistakes.* Copy any sentence you find in the list below, and use the proper mark after it. Draw one line under the simple subject and two under the predicate verb.

If any of the other groups of words have subjects and predicates, give them orally and explain why the words do not form a sentence. Change them to sentences.

1. Cotton is a valuable product, it grows in the South
2. History is my favorite study
3. Long before daylight

4. George Stephenson invented the locomotive he was a Scotchman
5. Robert Louis Stevenson was a Scotch writer
6. Ever since I could read
7. Arithmetic is my best study, it is easy for me

II. *Simple sentences.* Change No. 4 in the preceding list to two simple sentences, and prove that they are simple.

What is the subject of each of the following sentences? Which subject is compound, and why? Which predicate is compound? Why is *are coming* used in the first sentence instead of *is coming*?

1. Uncle John and Aunt Fannie are coming to visit us.
2. We shall meet them at the station and drive them home.

III. Are the following conversations carried on altogether in sentences? If not, are they perfectly clear, and why? Change to sentences any questions or replies that are not now in sentence form.

Customer: What is the price of this hammer, Mr. Green?

Mr. Green: Seventy-five cents.

Mr. Clark: How are you this morning, Mr. Jones?

Mr. Jones: Very well, thank you.

Teacher: What is the capital of Arkansas?

Pupil: Little Rock.

Teacher: Of Massachusetts?

Pupil: Boston.

GRAMMAR — THE PARTS OF SPEECH

This is a lesson to study in class with your teacher. Use several days, if necessary. If a question is asked that no pupil in the class can answer, help one another to find the necessary information in the Review Supplement.

The sentences that you use in expressing thoughts are



made up of words. Each word has its own special work to do in the sentence, just as the carpenter, the mason, the electrician, the plumber, or the painter has his own work to do in building a house.

Look at the picture at the head of this page and the next. It represents a sentence, the first part being the subject and the second part the predicate. Each figure represents a word.

You have been accustomed to naming the principal word of the subject the *simple subject*. The *simple subject* may be a noun or pronoun, and *substantive* is a word that may be used for both *noun* and *pronoun*. Hereafter, therefore, you will call the principal word of the subject the *subject substantive*.

Which figure in your opinion represents the subject substantive? the predicate verb? You may consider the



subject substantive in this case a noun. What other part of speech might it be?

The noun and the predicate verb are represented by large figures because they are the absolutely necessary words in the sentence. The other words are helping them, or are helping each other. These kinds of helping words are called *modifiers*. Look carefully at the modifiers; how many kinds do you find? How many modifiers are there in all? What name is given to the modifiers of a noun? How many adjectives are represented?

What name is given to the modifiers of the predicate verb? How many adverbs do you find working directly for the verb? Find an adverb that is working for an adjective. Find an adverb that is working for another adverb.

The picture might stand for the sentence below. Name the noun that forms the subject substantive; the predicate

verb; the two adjectives that modify the noun; the adverb that modifies the verb; the adverb that modifies an adjective; and the adverb that modifies another adverb.

The daintily colored bubbles rose very rapidly.

How many parts of speech are there in all? Name the four that are not illustrated in the picture. Which of the four is often used to avoid repeating too often a noun? The pronoun is used in much the same way that a noun is used. Give sentences containing pronouns.

Find in the sentence below a preposition, a conjunction, and an interjection.

Hurrah! the sailors and soldiers are marching up the street.

Which word has no close relation to the other words of the sentence? Since the interjection is really an independent word and not often used, you need give it no special attention at this time.

What word joins the word *sailors* to the word *soldiers*? It was necessary to join these words to show that, taken together, they are the subject of the verb. What part of speech is the joining word? Conjunctions always join words of the same class, or parts of sentences.

What three words taken together show *where* the soldiers and sailors are marching? These words form a phrase because taken together they do the work of one part of speech. Do they in this case modify a noun or pronoun, or a verb? Do they do the work of an adjective or of an adverb? Prove your answer.

The first word of the phrase *up the street* is a *preposition*. It introduces the phrase, and at the same time shows where the men are marching with reference to the street.

The entire phrase modifies the verb, and for this reason we call it an *adverbial phrase*.

A phrase is a group of words without a subject and a predicate that does the work of a single part of speech.

Insert the name of a part of speech wherever there is a blank in the following paragraphs:

When we think or speak or write, it is necessary to think or speak or write *about* something. The names of the things we speak or think or write about are called — .

To avoid repeating nouns too often, we use words called — .

In order to tell or ask something about the noun or pronoun, we use words that *state* or *ask*. These words are called — .

In order that the nouns and pronouns we use may give clearer pictures, we employ modifiers called — .

In order to show *when*, or *where*, or *why*, or *how* the fact stated by a verb occurs, we use modifiers called — .

To join words of the same class or the parts of sentences, we use — .

To introduce a phrase containing a noun or pronoun and to show the relation of the noun or pronoun to some other word in the sentence, we use — .

To express strong or sudden feeling, we sometimes use words called — . An — is in reality independent, because it has no close relation to the other words of the sentence.

APPLYING KNOWLEDGE OF GRAMMAR — DRILL EXERCISES

Before doing what is required by the following exercises, review thoroughly the lesson on simple sentences, page 9, and also Section XVIII, page 263. Ask questions if any point is not clear.

I. Think of the *use* of each of the sentences below. Read those that state facts; those that ask questions; those that give commands or requests; those that express strong feel-

ing. Give a common name and one less common for each kind of sentence.

We also name sentences according to their *form*. One of the forms is the simple sentence. You will learn the names of other forms later. Find all the simple sentences among those given below, and prove that you are right. Find one containing a compound subject. Give the subject substantive and the predicate verb of each simple sentence. Give all the subjects and predicates of the sentences that are not simple. Does the subject always come first? Look out! Name the part of speech of each word in the following order: the predicate verb; the subject substantive; the modifiers of the predicate verb and of the subject substantive; any other words used. Remember that the predicate verb is sometimes a verb phrase, the parts of which may be separated in the sentence.

1. Robert Fulton invented the steamboat.
2. Slowly and silently fell the snow.
3. It soon covered the earth with a warm blanket.
4. Alas! fairies have left the earth forever.
5. Away dashed the dog, and away dashed Jack after him.
6. Run for your life!
7. The narrow road wound through the valley and up the hill.
8. Where are you going, Mary?
9. I like arithmetic, but I very often make mistakes.
10. Cotton and sugar are two extremely valuable products of Louisiana.
11. Shall you go to the movies tonight, Frank?
12. Oh! the bee has stung my thumb.
13. A very old man stood on the corner.
14. His bent form and his snowy hair made us sorry for him.
15. We gladly helped him across the street.

II. Build sentences from the following suggestions. Help each other, using the blackboard. Although *a*, *an*, and *the* are used as adjectives, they are sometimes called *articles*. Prove that "The runaway automobile dashed into the crowd" satisfies the directions for No. 1.

1. Subject substantive, *automobile*; simple predicate, *dashed*. Modify the simple subject by one of the articles and by another adjective. Modify the predicate verb by an adverbial phrase showing *where* the machine dashed.

2. Subject substantive, the names of two boys joined by a conjunction; predicate verb, an action verb. Modify the predicate verb by two adverbs showing *how* the action was performed, and then modify one of these adverbs by another adverb. Use a conjunction in the predicate, if you need it.

3. Subject substantive, a noun; predicate verb, a verb phrase containing either *was* or *were*. Modify the subject by one of the articles and by another adjective modified by an adverb. Modify the predicate verb by one adverb.

WHY YOU ARE STUDYING GRAMMAR

And now are you wondering why you are studying grammar? If a man wished to build an automobile, he would find it necessary to know all the parts of the machine and exactly what work each part performs. He would also need to know the names of the parts so that he could conveniently talk or write about them.

Whenever you talk, you are building sentences. As you go on in your work, you will find that the simple facts of grammar will help you to build clear sentences, to use sentences of various forms for the sake of variety, to arrange the words of a sentence in the most effective way, and to understand some matters of correct usage. You will find

too that unless you know the names of the parts of a sentence, it will be impossible to think about them clearly and to discuss them with your classmates.

There are many facts of grammar that you might learn, but now you will study only those that will help you to help yourself. *Grammar is a new means of self-help for you!*

8. HABIT-FORMING DRILL — ORAL AND WRITTEN

CORRECT USAGE

I. Turn to the fourth group of troublesome verb forms on page 247. No rules of grammar will help you to use these verbs correctly. Constant repetition of the correct verbs alone will help you to form the habit of using them if you have not yet formed it. Study the sentences that show how to use the verbs correctly, and then fill the blanks in the following sentences with the required words:

1. An old sea captain — me to swim. I — very easily. (learned, taught)

2. I — to read before I went to school. My mother — me. (learned, taught)

3. Will you please — me to crochet? I wish to —. (learn, teach)

4. Please — this basket to the grocer's and — back a dozen of eggs. (bring, take)

5. Will you — me take your bat? I will — it at your house after the game. (leave, let)

6. — I help you rake the hay? I — do it as well as a man. (can, may)

7. You — do it if you are sure that you —. (can, may)

8. Mother asked me to — home my geography. I should like to — it to her if you will — me. I shall not — it at home. (leave, let, take, bring)

II. Read the following sentences as rapidly as you can and still pronounce the words very distinctly:

1. I could have entered the eighth grade if I had not been sick.
2. Who brought the rabbit to school?
3. The birds flew lazily above the stream.
4. It isn't manly to tease younger boys.
5. We ought not to bite very hard substances.
6. We ought to take care of our teeth.
7. I knew all my lessons today.
8. Beautiful flowers grew in the park.
9. I threw the monkey a nickel.
10. Without the flashlight, we might have lost our way.

Use these drills for a day or two in order to find out which words trouble any of your class. Select the ones that you should drill on, and make sentences containing them. Take turns in writing a group of sentences each day for use in the five-minute drill period. If none of these words trouble you, select a drill that you need. Write in your notebooks sentences designed to help correct your own common errors. Take a minute or two daily to go over these sentences. This is the self-help way.

9. ORAL COMPOSITION — CLASS EXERCISE

Using the subject "How a Bird Changes Its Clothes," tell a story as team work. Apply all that you have learned about story telling and all that you have learned about grammar.

First discuss the subject, bringing to light all the information the class has. Select the important facts, arrange them in the proper order, and tell the story in as interesting a way as possible. Your teacher will write the story on

the blackboard as you build it, sentence by sentence. At the last, go over the story once more, trying to improve it in every possible way. Let the story remain on the blackboard until after the next lesson.

10. WRITTEN COMPOSITION

Which of the minimum aims apply to written composition? When writing a composition, you have an especially good opportunity to apply all the knowledge you have, because you can stop and think as you write, you can refer to the Review Supplement, and you can criticize and correct your work before another person sees it. The giant enemy of good written work is CARELESSNESS! In order to help you to avoid CARELESSNESS, perhaps your teacher will refuse to accept any composition which does not represent *your best work*. Your best work will never contain blots, misspelled words, words crowded at the ends of lines, or sentences that are run together.

Why Washington Was Called "The Old Fox"

My Most Interesting Neighbor

A Good Citizen I Know

An Experience as a Newsboy

Use one of these topics or write a paragraph about your favorite hobby. Think out your story just as the class story was planned. When it has been written, go over it for sentence structure, spelling, capitalization, punctuation, margins, and indention. Copy it into your notebook.

11. ORAL PROBLEMS — KNOWLEDGE APPLIED

I. Combine in as many ways as possible the thoughts expressed in each of the following pairs of sentences. Select

the best sentence given in each case and write it on the blackboard.

1. We give advice by the bucket.
We take it by the grain.
2. A half-starved dog was stalking along.
He looked like Wolf.
3. Good nature sheds brightness over everything within reach.
It is like sunshine.

II. Express in clear sentences the thoughts that are run together in the following selections:

We all went into the woods to build a camp, some of us got tired and we did not want to work we wanted to do nothing but lie under the trees.

When our geography class visited the mill we saw hundreds of people working, most of them were foreigners and they were working hard and seemed happy.

III. Read the following anecdote, and, referring to the Review Supplement if necessary, explain the use of all capitals and marks of punctuation:

While trying a prisoner, King Philip fell asleep. Waking suddenly, he immediately pronounced the prisoner guilty. But the prisoner cried, "I appeal from your judgment."

"To whom do you appeal?" asked the King angrily.

"I appeal from Philip asleep to Philip awake," replied the prisoner fearlessly.

The King thereupon investigated the case thoroughly, found the prisoner innocent, and immediately released him.

Find a simple sentence with a compound predicate. What is the subject substantive? How many verbs form the compound predicate verb? Name the part of speech of each word in this sentence, and tell what work it does.

IV. Here are some words borrowed from other languages. Look them up in your dictionary, find their correct pronunciation, and be prepared to go to the blackboard and explain clearly how the dictionary helped you: *chauffeur, bouillon, tonneau, jardinière, bouquet, garage*.

V. Build a simple sentence from the following hints:

Subject substantive, *steamboat*; predicate verb, *landed*; subject substantive to be modified by an article, and the predicate verb to be modified by a single adverb and an adverbial phrase introduced by a preposition.

THE INVENTORY

Go over the inventory you made some time ago, and see if you can now cross out any items under "Poor Stock." Add to the "Good Stock" side of your inventory any gains in story telling that you have made.

CLASS AIMS

You will, of course, continue to keep in mind the minimum aims listed at the close of the preceding chapter. Add other aims to those suggested below, or substitute others for them. *Consider your class needs.*

To select a limited subject.

To have a point and stick to it.

To use all the helps afforded by the textbook, the dictionary, the notebooks, and the grammar lessons.

To apply *at all times* what is learned in the English period.

CHAPTER THREE

PROJECT: ORGANIZING THE CLASS

In beginning the work of this new chapter, keep in mind the minimum aims. What are they? Which ones do *you* particularly need to remember? What aims did you select at the close of the last chapter?

1. PLANNING TO ORGANIZE A CLUB

It is a good plan to be constantly on the lookout for business methods you can apply to the business of learning English. Business men not only use all sorts of self-help devices, but they sometimes organize clubs for helping themselves and helping each other. Women, too, organize for definite purposes, and in many places boys and girls have out-of-school clubs. If you have ever belonged to the Boy Scouts or the Girl Scouts; to Woodcraft clubs; to corn, canning, or other clubs, you understand how inspiring it is to work together for a common purpose.

In the last chapter you studied methods of *self-help*. You will apply these constantly, but you will also be interested in forming a Better-English Club as a means of enjoyment and of *helping one another*.

What clubs exist in your neighborhood among business men, among women, or among boys and girls? In order to prepare yourselves for organizing a Better-English Club, each of you may find out the main purpose of one of these clubs, what officers it has, and the principal duties of each officer. You will find men and women glad to give you the information you desire, if you ask for it courteously and explain why you are seeking it. If you are not acquainted

with a person whom you wish to question, write a note asking for an appointment.

After a few days, you will report and organize a club that will meet your needs.

2. HABIT-FORMING DRILL — DISTINCT SPEECH

The following jingle was written by a girl who had conquered some of her speech enemies. When reading it, pronounce separately the letters *i-n-g*. You may enjoy writing a jingle about one of your victories.

I am sounding, I am sounding,
Every single *i-n-g*,
And you'll never catch me napping
When it comes to *d* and *t*,
For each *t* and *d* and *i-n-g*
Has grown quite dear to me.
Because I treat them kindly,
They no longer trouble me.

I. Pronounce the words of the following list, sounding the final *d* or *t* distinctly, but without emphasis:

against	acts	buzzed	attacked
and	distinct	post	listened
didn't	drowned	what	solved
hold	asked	strongest	hand
just	told	judged	delft
text	kept	stamped	cost
next	slipped	attempt	hundred
fixed	toward	muzzled	build

II. Read the following sentences for quick practice:

1. The postman told us the boy was drowned.
2. Do not tell the secret to Edward.
3. Did he hold the toad in his hand?
4. The boys enjoyed skating on the pond.

5. Washington's army advanced toward the sleeping city.
6. Washington crossed the Delaware on a bitterly cold night.
7. Thanksgiving morning I went for a sleigh ride.
8. The paddle dipped among the lilies.

If your class neglects final letters, use these exercises in your five-minute drills.

3. PREPARATION FOR LETTER WRITING

In school you often write stories, but out of school most people write only letters. For this reason practice in writing letters is one of the most important kinds of school work.

THE FORM OF A SOCIAL LETTER

Review thoroughly "Social Letters" in Section XVI, page 258. Look closely at the skeleton letter, and then close your books.

What facts does the heading of a letter state? Show on the blackboard how the heading is punctuated. Which part of a letter greets or salutes the person addressed? What punctuation mark follows the salutation? What is the body of the letter? Which part gives a clue to the writer's love or respect for the person to whom the letter is written? What punctuation mark follows the complimentary close? What is the signature?

HABIT-FORMING DRILL EXERCISES

The correct arrangement of the parts of a letter; the use of capitals and punctuation marks in the heading, salutation, and complimentary close; margins and indention — all these should as soon as possible be made correct *from habit*. Your mind will then be free to make the body of the letter all that it should be.

I. Take pencil and paper and follow these directions:

1. Draw an oblong to represent a sheet of letter paper.
Plan for margins.

2. Draw three lines for the heading.
3. Draw one line for the salutation.
4. Draw lines for a three-paragraph body.
5. Draw a line for the complimentary close.
6. Draw a line for the signature.

II. Draw an outline of an envelope and make lines for the return address and for the address of the person who is to receive the letter. Outline the stamp.

III. Repeat Exercise I, but make complete all parts of the letter except the body. Compare your work with the skeleton letter on page 259, and correct it, if necessary.

Repeat this exercise until you do accurate work without hesitation.

IV. Write letter headings arranged and punctuated properly, using the facts given below. Use abbreviations only for the names of states that are long.

1. Boston in Massachusetts — the twenty-seventh day of January of the year 1922 — 86 Oak Street.

2. 28 Lowell Street — the first day of April in the year 1924 — Troy in the state of New York.

3. The nineteenth day of March in the year 1923 — Kilby in the state of Wyoming.

4. Atlanta in the state of Georgia — number 28 Main Street — the first day of May in the year 1923.

One pupil may write on the blackboard. Correct the blackboard work, and then each pupil correct his own. The errors you make, if any, will show you what bad habits you must speedily overcome.

V. See how many times in five minutes you can write

your own letter heading without making a mistake of any kind. Put in all punctuation marks as you come to them. Keep up these drills until the form of a social letter is mastered.

VI. Review Contractions, Section XXIX, page 272. Using the blackboard, explain fully how contractions are formed and how they are written.

Contractions are used only in familiar speech and in social letters. Use them sparingly, but do not hesitate to employ one in a letter if you would use it in expressing the same thought orally.

Write sentences containing these contractions: *don't*, *doesn't*, *isn't*, *can't*, *won't*, *I'll*.

THE BODY OF THE SOCIAL LETTER

Review once more "Social Letters" on page 258, giving special attention to the matters that relate to the body of the letter.

Should a composition not written in letter form discuss more than one subject? How does a letter differ in this respect from other compositions?

What common mistake is made in beginning and ending letters? Give some of the useless sentences sometimes employed. Why should a letter writer think of the interests of the person to whom he is writing?

Perhaps you have heard people say something like this: "She is a delightful letter writer. She writes exactly as she talks." In fact, writing a social letter is merely *talking on paper* to a friend.

Here is a letter written to a little girl by Lewis Carroll, the author of "Alice in Wonderland."

Christ Church, Oxford

July 21, 1876

My dear Gertrude,

Explain to me how I am going to enjoy Sandown without *you*. How can I walk on the beach alone? How can I sit all alone on those wooden steps? So you see, as I shan't be able to do without you, you will have to come. If Violet comes, I shall tell her to invite you to stay with her, and then I shall come over in the Heather-Bell and fetch you.

If ever I *do* come over, I see I couldn't go back the same day, so you will have to engage me a bed somewhere in Swanage; and if you can't find one, I shall expect *you* to spend the night on the beach, and give up your room to *me*. Guests of course must be thought of before children; and I'm sure in these warm nights the beach will be quite good enough for *you*. If you did feel a little chilly, of course you could go into a bathing machine, which every one knows is *very* comfortable to sleep in — you know they make the floor of soft wood on purpose. I send you seven kisses (to last a week) and remain

Your loving friend,

Lewis Carroll

Does the letter sound as if Lewis Carroll might in a teasing mood be talking to Gertrude? Does it contain useless sentences at the beginning and end? Do you think Gertrude enjoyed the letter? Did you enjoy it? Why, or why not?

ORAL COMPOSITION

You have had much practice in telling stories of your personal experiences, and since your own experiences and interests are the very things you write about to your friends, all your oral and written composition work is a direct help in letter writing.

Here are two compositions written by seventh-grade

pupils that would make interesting letters or parts of letters. They not only tell interesting facts, but they show how the writers feel about certain matters. This gives them an intimate quality.

MY MISFORTUNE

Mother Nature must have been gossiping with her neighbors when she made my feet, for she shaped them very poorly. When I go for shoes, I have to get a size or two larger than I think I shall need, for my feet don't agree with small, nice-looking shoes. To add to my trouble, my chums are great admirers of small shoes. They look at my clumsy feet and then at their own pretty ones and turn up their noses as if to say, "You and your shoes don't belong to our circle." To be an outcast on account of a pair of feet is a thing hard to bear, but one can't argue with Mother Nature.

A RAINY DAY

I have always liked to walk in the rain. Last summer while I was visiting in a little town in Canada on the Detroit River, we had a heavy rainstorm. About five o'clock I put on my raincoat and started for a walk. This took me along the river bank. As I looked over the water I thought every one must like rainy days best.

A heavy mist hung over everything, and the lights of passing steamers shone dimly through the heavy curtain. Now and then I heard the sounds of the bells which are rung to summon the crews to supper. They sounded like the far-away tinkling of cowbells.

Suddenly a shrill whistle broke the stillness. I sighed, knowing this to be the six o'clock whistle and that I must return home.

Are these selections interesting? Do they sound natural—that is, as if the writers would talk in very much the same way? What else do you like about them?

Each pupil may give an oral composition that would

make an appropriate paragraph in a letter. Make it bright and interesting, tell it in clear sentences, and choose your words carefully.

The class may decide if the stories were told in a natural way. Name any particularly pleasing words or phrases that were used.

READING LETTERS IN CLASS

Bring to class and read interesting letters of your own that you are willing to share with your classmates, or letters from books. If you have a public library in your neighborhood, be sure to get "Theodore Roosevelt's Letters to His Children," and read some of the letters to the class.

4. WRITING A CLASS LETTER

As team work, write a letter to an absent member of the class. Relate some amusing school occurrence, tell what you are planning to do in the way of a Christmas entertainment, or tell a humorous anecdote that one of you suggests as being suitable.

The letter will be written on the blackboard. Dictate to the writer every part of the letter, telling what capitals or punctuation marks should be used. When the letter has been written, go over it again, and make it as perfect as possible. All will copy the letter, and one of the best copies will be sent. The pupil whose letter is chosen will direct the envelope and mail the letter.

PRACTICE IN LETTER WRITING

Remembering to apply all you have learned about letter writing, write a letter from one of the following suggestions. If you can make this a real letter, so much the better.

1. Write a letter to a friend of about your own age, relating some exciting or humorous experience of your own.
2. Write a letter to a young child telling about a visit to a circus or to a toy shop.
3. Imagine that a friend has asked you to suggest an interesting book to read. Answer the letter, giving the desired information, and giving also an interesting anecdote or incident from the book you suggest.

This letter should represent your best work. When you have finished it, compare it with the forms in various parts of the book, and make sure that you have made no mistakes that you could prevent by using these helps. Copy it into your notebook when your teacher approves it. It will serve as a model. All letters you write later should be as good as this one, or better.

Have you heard business men use the word *efficient*? An efficient person is one who accomplishes what he attempts to do. A business man expects his employees to be efficient. If they are not, something happens.

Perhaps your teacher will help you in your effort to become efficient letter writers by refusing to accept any letter that is not absolutely correct as to form, and whose body does not represent your best story-telling power. Keep in mind always the minimum aims. Which ones apply to letter writing?

MORE LETTER WRITING

Here is a paragraph abridged from a letter written in Venice by Edward Lear, whose nonsense verses you enjoyed in a lower grade.

You will be glad to know that I am considerably better. At 9 a.m. today I walked nearly round the garden, which is now a

glorious sight. The pigeons are a great diversion, though beginning to be rather impudent and aggressive. Their punctuality as to sitting on their eggs I never knew before. The males and females take their turns *exactly every two hours*. Giuseppe believes they have little watches under their wings, and that they wind them up at sunset, 8 p.m., standing on one leg and holding the watch in the other.

Consult your dictionaries, and suggest another word for *diversion* and another for *aggressive*. Find the Review Section on abbreviations, and explain the abbreviations used in Mr. Lear's letter. Giuseppe was Mr. Lear's servant.

Write a letter to a friend in which you tell about something you have discovered by using your eyes and by thinking about what you have seen. Tell it in as entertaining a way as Mr. Lear told of his discovery.

5. PROJECT — ORGANIZING A GOOD-ENGLISH CLUB

Today you may report what you have learned about organizing a club. State the name of the club you investigated, its purpose, its officers, and their principal duties. You will then be ready to organize your own club.

You probably found that each club exists for one *main* purpose. The main purpose of yours will be to help each other improve in English. What other purposes may go along with this one?

Discuss with your teacher and classmates the following topics: the name of your club, its purposes, the officers needed and their duties, and the frequency of the meetings. Outline on the blackboard your decisions regarding these matters.

Do you remember that last year you formed class teams whose members worked together? It will be a good plan to

have club committees that will work somewhat in the same way. Here are some suggestions for committees:

1. A Correct-Usage Committee to keep track of incorrect usage during the club meetings and at other times, and make a brief report at the close of each meeting.
2. A Distinct-Speech Committee to keep a record of indistinct speech and report from time to time.
3. A Current-Events Committee to select and recommend topics for reports and discussion, and to open the discussion.
4. A Program Committee to plan programs for special occasions.

Do not have these particular committees unless you choose to do so. Remember it is to be *your* club, and is to be managed by *you* through the officers and the committees that represent you.

All pupils who are not members of the committees should form reserve teams to be called on for special service from time to time. Each committee and each team should have a chairman.

ELECTING OFFICERS AND APPOINTING COMMITTEES

Your teacher will preside at the first meeting for the election of officers. Think what qualifications the various officers should have. If you do it courteously, you need not hesitate to discuss in class your reasons for nominating certain pupils. Select those who will think for themselves and will help make the club a success. When the officers have been elected, each pupil who is not an officer may write the president a letter stating on which of the committees he prefers to serve, and why. With the advice of the teacher, the officers will then appoint the committees. Officers and committees should be changed from time to time, at least

once each term, so that in the course of the year all may serve in various ways.

ORAL COMPOSITION

Each officer of the club may make a two-minute speech telling what his duties are and how he will perform them. The president, for instance, may tell how he will call the meeting to order, what he will do next, and how he will indicate who is to speak from the floor. The secretary may tell how he will keep his report, called the *minutes*, and how the minutes will be used. Each member of a committee may state at least one way in which he can be helpful.

Your teacher will help you prepare for this oral lesson, but only *if you cannot find out in some other way* what you need to know.

THE FIRST REGULAR CLUB MEETING

You might plan to have the Current-Events Committee take charge of the first regular meeting. They should agree upon some interesting subject that is being discussed in the newspapers or among the people of your neighborhood, and announce the topic in advance. The entire class should get all the information possible on the subject. Ask questions, and use the public library.

When the meeting has been called to order, and the secretary has read the minutes of the meeting for organization, each member of the Current-Events Committee will give a two-minute report on the topic selected, and then the rest of the class will discuss the topic. At the last the chairman of the Correct-English and of the Distinct-Speech committees should call attention to any incorrect expressions heard during the meeting. Then comes adjournment.

You are soon to have a Good-English Drive. The Correct-Usage Committee should look ahead and begin to plan for a club meeting at that time. The Program Committee should begin to plan for a Christmas program. In fact, all committees should get to work at once.

As time goes on, you will realize more and more clearly that the things you do for yourselves form the most valuable part of your school training. This book, therefore, will simply from time to time make suggestions for the club work. *You will take the lead in conducting the club.*

6. GRAMMAR REVIEW

Turn back for a moment to the picture on pages 34 and 35. What part of speech does the large figure in the subject represent? The large figure in the predicate?

Since every sentence must have a verb and every verb must have a subject, it will be a good plan to review nouns and verbs. Pronouns, also used as subject substantives, will be reviewed later.

Review thoroughly Sections XXI and XXIII in the Review Supplement. Master the facts, and then prove that you can *use* your knowledge by doing what is required in the following exercises. Independent study is one of the self-help methods you should use constantly.

I. In July, 1587, under the leadership of John White, who was to be their governor, one hundred and fifty men, women, and children landed at Roanoke Island. Soon after a baby girl was born to Mrs. Dare, Governor White's daughter. It was the first child born of English parents in America and was named Virginia.

Name three common nouns used in the paragraph above

and three proper nouns. Explain clearly the difference. Find a word used both as a common noun and as a proper noun.

Name three nouns in the singular number; three in the plural number. Find a plural noun formed from the singular form by adding *s*. Find three plural nouns that were formed irregularly — that is, in some other way than by adding *s*. Give the singular form of each of these nouns.

Give the reason for the use of each capital in the paragraph. Find a word containing an apostrophe. Why was the apostrophe used?

II. Explain the use of the apostrophe in the following sentences:

1. My uncle's automobile skidded on the wet pavement.
2. Men's hats are sold here.
3. The lady's hat was blown off.
4. The ladies' hats were blown off.

III. Arrange the following nouns in two groups in accordance with the way in which the plural is formed. Write the plural form of each.

*city, lady, key, country, monkey, chimney,
berry, fly, turkey, valley, county*

IV. Spell the plural forms of the following nouns:

*hero, tomato, piano, cargo, potato, alto,
zero, thief, leaf, knife, roof, life, half, shelf*

REVIEW OF VERBS

Is it possible to make a sentence that does not contain a verb? Why, or why not?

Each noun or pronoun underlined in the following paragraph is used as the subject of a verb. Find the verb in

each case. If the predicate verb is a phrase, like *has flown*, or if the predicate is compound, be sure to find all its parts, even though they are separated.

Here and there a lark soars upward. He settles upon a tall tree and sings his silvery song. A quail pipes from the meadow fence while another answers from the hills. A tyrant kingbird is poised on the topmost branch of a pear tree. Now and then he dashes upon some honey-laden bee, smacks his lips, and resumes his watch.

DONALD G. MITCHELL

Notice how carefully Mr. Mitchell selected his verbs. Read the sentences one by one and show how expressive each verb is.

Select three verbs to add to your vocabulary. Write them in your notebook, using each in an original sentence.

7. GRAMMAR — THE AGREEMENT OF A VERB WITH ITS SUBJECT

You have seen that the verb and its subject are the absolutely necessary words in a sentence. They are partners, in a sense, and if they are partners they must work together peacefully. They must *agree* just as business partners do.

In order to understand fully how verbs agree with their subjects, it is necessary first to learn a few new terms and their meanings.

I. THE PERSON OF PRONOUNS

1. I do my work easily.
2. You do your work easily.
3. He does his work easily.
4. She does her work easily.
5. It does its work easily.
6. We do our work easily.
7. They do their work easily.

What pronoun is the subject of the first sentence? This pronoun stands for the person who is speaking, and is said to be in the *first person*. In sentence 6, the plural pronoun *we* stands for the person who is speaking and for one or more of his companions, and therefore *we* is also said to be in the *first person*.

In the second sentence, the pronoun *you* refers to the person spoken to, and is said to be in the *second person*.

What pronouns are used in sentences 3, 4, 5, and 7? The pronouns *he*, *she*, *it*, and *they* all refer to persons or things spoken about, and they are said to be in the *third person*.

In which person is each of the following pronouns?

they, we, you, us, her, it, your, she, them,
their, we, his, him, my, our, it

Because these pronouns show by their form whether they are in the first, second, or third person, they are called *personal pronouns*.

II. THE PERSON OF NOUNS

Keeping in mind what you have learned about the person of pronouns, discover in which person *John* is in each of the following sentences:

I, John, have finished my work.

John, please finish your work.

John has finished his work.

The names of persons are rarely used in the first person, but they are more often used in the second person, because we frequently mention the name of the person to whom we are speaking. Show that most proper nouns, and all common nouns, are used in the third person. Did the noun *John* change its form to denote person?

III. THE PERSON OF VERBS

Over and over again you have drilled on various forms of common verbs: *am, is, are, was, were; has, have*; and others. *Am* is used only with a subject in the first person; *is* is used only with a subject in the third person; and others are used in various persons. Because a verb changes its form in this way, it is said to be either of the first, the second, or the third person.

Give the person of the nouns, pronouns, and verbs in the following sentences:

1. The carpenters have finished their work.
2. They will begin another house tomorrow.
3. We shall soon see them at their work.
4. Oh, Aunt Carrie, I am delighted to see you.
5. I, the president of the club, shall preside at all meetings.
6. Cyrus W. Field laid the first Atlantic cable.
7. He was often greatly discouraged, but he persevered.
8. At length success crowned his efforts.
9. Have you ever read the story?

THE TENSE OF VERBS

When we speak or write, the verbs we use may relate to present time, to past time, or to future time. The word *tense* is used to indicate the time relation of verbs.

Present tense: I see the aëroplane.

Past tense: I saw the aëroplane.

Future tense: I shall see the aëroplane.

Other tenses are formed with helping verbs to express certain time relations, but you will learn about these later. And now that you understand what is meant by the *person* of nouns, pronouns, and verbs, and by the *tense* of verbs, you are ready to learn about the agreement of verbs with their subjects.

THE VERB *To be*

What do you mean by the singular number of a noun? the plural number? Read the following sentences and see if the verbs used also have a singular and a plural form:

The rose is fragrant.

The roses are fragrant.

The aeroplane was circling over the ships.

The aeroplanes were circling over the ships.

The verbs *is* and *are*, *was* and *were*, are forms of the verb *to be*. No other verb in our language has so many different forms as *to be*, and none is more frequently used. It is therefore necessary to make sure that the correct form is used with a singular or a plural subject, and with subjects of different persons. *You*, even though it refers to but one person, always takes the plural form of the verb.

I *am* happy

We *are* happy

You *are* happy

You *are* happy

He (She, It) *is* happy

They *are* happy

Fill the blanks in the following sentences with the verb that agrees in number with the subject:

1. Columbus (was, were) searching for the West Indies.
2. They (was, were) much farther away than he imagined they (was, were).
3. (Was, were) it a good concert?
4. The hero of the story (is, are) a villain.
5. It (isn't, aren't) time to get up.
6. The flowers (is, are) not yet withered.
7. My brothers (is, are) going to the circus.

Each of the sentences below is introduced by *there*. Is *there* the subject?

There is no rain left in the clouds.

There are few people on the beach.

The sentences might have read:

No rain is left in the clouds.

Few people are on the beach.

Give the subject substantive and the predicate verb of each sentence.

Find the subject of the following sentences, and select the verb form that agrees with it in number:

There (is, are) no such word as fail.

There (is, are) no birds in last year's nest.

There (was, were) three men in the boat.

There (was, were) no house in sight.

OTHER VERBS THAN *To be*

Fortunately most verbs have the same form for the singular and the plural number except in the third person, singular number of the present tense.

I do	We do	I go	We go
You do	You do	You go	You go
He does	They do	She goes	They go
I have	We have	I drink	We drink
You have	You have	You drink	You drink
He has	They have	He drinks	They drink

Test in the same way the verbs *like*, *eat*, *throw*. Prove that no change takes place in these verbs in the third person, singular number when past time is referred to. Begin with *I had*.

Because of the many different forms of the verb *to be* to express number and person, and because other verbs change their forms in the third person of the singular number in the present tense, the following rule is necessary:

A verb must agree with its subject in number and person.

The great trouble makers among verbs are *is, are, has, have, 'was, were, don't, doesn't*. Review once more the drill exercises on pages 12 and 13. Use these again for a few days in your five-minute drills.

APPLYING THE RULE FOR THE AGREEMENT OF VERBS
WITH THEIR SUBJECTS

In trying to apply the rule for the agreement of verbs with their subjects, be certain that you know what the subject of the verb really is.

One of the men is taller than the other.

Is *one* or is *men* the subject of the verb *is*? If you stop and think, you will see that *one* is the subject, and the singular form of the verb must therefore be used.

Select the subject substantive of each sentence below, and then choose the verb form that agrees with it in number and person:

1. Each of the boys (*is, are*) on the home team.
2. Only one of the flowers (*is, are*) cultivated.
3. Either Nellie or Mary (*has, have*) borrowed my book.
4. What (*do, does*) the first of the words mean?
5. Neither of the compositions (*was, were*) particularly interesting.
6. Snow (*don't, doesn't*) injure winter wheat; it protects it from the cold.
7. Only one boy among thousands (*hasn't, haven't*) the ambition to succeed.
8. Neither of the boys (*has, have*) failed.

MAKING A SUMMARY

Go back over the grammar lessons of this chapter, and state clearly what you have learned, and explain how the information might help you if you were in doubt.

HABIT-FORMING DRILLS — VERBS

I. Review thoroughly the second group of verb errors on pages 243-246. List in your notebook those that trouble you.

Read several times the following paragraph, noticing how the underlined verbs are used.

Saturday morning I did my work, and in the afternoon I went to the circus. My father gave me the money for my ticket. The show began at two o'clock. I saw elephants and lions. Two horses ran a race. A clown rang little bells and sang a song. I ate peanuts and drank lemonade. When I came home, father asked me if I had had a good time. I said "Yes, I wish the circus came every day."

II. Write on the blackboard the forms of the verbs underlined which always require a helping verb. Notice that the common helping verbs, is, are, was, were, has, have, are the very ones that are troublesome when used alone.

Complete the following sentences by selecting the required verb:

1. The fire bell (was, were) rung this morning. A policeman (rang, rung) it.
2. Patriotic songs (was, were) sung at the convention. A group of children (sang, sung) them.
3. Ned (has, have) done an excellent piece of work. He (did, done) it without assistance.

4. My sisters (has, have) gone to New York. They have (gone, went) to shop.

5. My examples (is, are) done. I (did, done) them last night.

III. As seat work each pupil may write one sentence for each of the following verb forms. Use both singular and plural subjects: *eaten, begun, broken, done, drunk, given, rung, seen, spoken, gone.*

The Good-Usage Committee will take the papers and select one of the best sentences for each word. The chairman of the committee will then dictate these sentences to the class. Use these sentences and the other exercises in this section in your five-minute drills.

8. CHRISTMAS PROJECTS

Your Program Committee is planning for a Christmas program. Have a club meeting to decide how all can help. Plan for making copies of the program and for writing the invitations. See the form for an invitation on page 261.

Here are more suggestions for Christmas projects: make gifts for children in lower grades, for sick people in hospitals, or for other "shut-in" people; collect clothing or shoes or toys for people who need them. If you decide to do any of these things, write simple, cheerful letters to go with the gifts. You might address the letters simply "To a Friend," and sign them "The girls and boys of —— School."

Review the poem "Pass It Along." If no one can recite it, borrow a last year's language book.

ORAL STORY TELLING

Tell in class the most interesting Christmas anecdote you have ever heard. Select a few of the best to be told again at the Christmas exercises.

9. PROBLEMS — ORAL

In order to solve the problems in this lesson, it will be necessary for you *to review*, *to think clearly*, and *to use exact language*.

I. Repeat and explain the rule for the agreement of a verb with its subject. Imagine that you are trying to make its meaning clear to a pupil who has been absent. Help one another by asking questions if any point is not made clear to you.

II. Select the verb needed in each of the following sentences, and prove that you are right by showing that you applied the rule you have just reviewed:

1. (Is, are) teachers more useful than policemen?
2. Dew forms where it (is, are) found; it (doesn't, don't) fall.
3. The clouds (was, were) scudding northward.
4. The night (has, have) a thousand eyes.
5. A boy (drink, drinks) with his mouth; plants (drink, drinks) with their roots.

III. You have learned two uses of the apostrophe. What are they? Explain the use of the apostrophe wherever it occurs in the following selection from Dickens' "A Christmas Carol." If necessary, review Section XIII, page 256.

"You'll want all day tomorrow, I suppose," said Scrooge.

"If it's quite convenient, sir."

"It's not convenient and it's not fair," said Scrooge. "If I was to stop half a crown for it, you'd think yourself ill-used, I'll be bound. And yet you don't think me ill-used when I pay a day's wages for no work."

The clerk observed that it was only one day a year.

"A poor excuse for picking a man's pocket every twenty-fifth of December," said Scrooge.

10. PROBLEMS — WRITTEN

I. Rewrite the following paragraph taken from a boy's composition. Express the thought of the second sentence with more directness and improve the sentence structure of the remainder of the paragraph:

My hobby is wireless telegraphy. When I first became interested in the study it was through a catalog several years out of date. I finally bought a small outfit but it was unsatisfactory, but I was in wireless neck deep and I finally secured a large set for both receiving and sending and if any one is thinking of going into wireless I advise him to save money by buying the large set in the first place.

II. Build a sentence from the following outline: subject compound, the names of two useful tools; parts of compound subject joined by a conjunction; predicate verb, either *was* or *were* as required: subject substantive modified by one of the articles, and predicate verb modified by a phrase showing where the tools were.

III. Use in original sentences each of these verbs: *has*, *don't*, *doesn't*, *was*, *are*, *did*, *done*.

11. INVENTORY

Make in your notebook an inventory of your letter-writing ability. Be sure to tell whether getting the form exactly right has become a *habit*. The items under "Poor Stock" will show to what you, as an individual, must give special attention.

12. CLASS LETTER-WRITING AIMS

State the *minimum aims* in letter writing. You should certainly include the following, since you have permission to use dictionaries and all helps the book gives you:

1. To get the form exactly right.
2. To write an entertaining letter.
3. To use clear sentences.
4. To spell correctly.
5. To write plainly and neatly.
6. To prepare the letter accurately for mailing.

It will be a good plan to reserve a part of the black-board for an English Bulletin Board and write on it the aims you select. Keep them in sight and do not be satisfied until you have reached them. Shall you appoint a Bulletin-Board Committee of two or three pupils to take charge of this matter? What kind of writers shall you select?

CHAPTER FOUR

PROJECT: A BETTER-ENGLISH DRIVE

1. PLANNING THE DRIVE

When a business man takes account of stock, he often discovers that he has on hand merchandise that no one cares to buy. He therefore *weeds out these goods and substitutes goods that are in demand*.

When taking account of your English stock, you have found that you use many incorrect words and expressions that *the public expects you to weed out of your vocabulary*. This is one of the purposes for which schools are established.

The lessons of this chapter will help you to get rid of your *worthless English stock* and replace it with the words and phrases that *good usage demands*. Improving your English is an act of good citizenship. In what way?

PREPARING FOR DISCUSSIONS FROM OUTLINES

You will have several class discussions in order that you may decide for yourselves how you will prepare for the drive which will occur in Better-English Week, to be observed a little later.

Discussing a subject with each other, asking and answering questions, and reporting fully to one another gives you a very important kind of oral work. In life out of school you are constantly doing these things. But unless you prepare very carefully for the discussions, there is danger of wasting much time and of talking to little purpose.

The following lesson will help you by showing how a man planned to carry out a line of thought and express it in words. Read the selection slowly and thoughtfully.

WORK

America stands for work. Our forefathers came to a wilderness. Trees, rocks, wild animals, heat, cold, and storms faced them. Every pioneer man and woman carried a gun in one hand and an ax in the other. They knew how to use both. They cleared the forests, built their homes, and laid the foundations of the America of today. They knew the value of things in terms of work. It was not what you were that counted. It was what you did.

When John Smith started Jamestown with a group of soft-handed gentlemen, there was trouble. These young men had never worked. They did not know how and they did not want to learn. But the country offered no place for idlers. There was nothing to eat unless you went after it. There was no shelter unless you made it. No clothing was on hand to replace the fine dress rapidly wearing out. It was work or starve. John Smith set them to work. The workers won out. The idle ones died or went away.

From the beginning America said, "Work." Today America stretches from sea to sea. Great railroads span the land between. Cities tower at the mouths of our harbors. Factories glow day and night, turning out thousands of needful things. Our ships are in every harbor of the world. Our machines are used in every land.

Work, work, work, all done by the people of America. But the masterpieces of America are her human products, her men and women. They are America. It isn't who you are that counts. It is what you do.

ANGELO PATRI, *Abridged*

What is the main thought of the entire selection? Suggest one or two other appropriate titles for it.

Before beginning to write, the author decided what subject he wished to discuss, and what points he wished to make in the successive paragraphs. What does he discuss in the first paragraph? in the second? in the third? in

the fourth? Probably he made an outline something like this:

1. The earliest settlers of America as workers
2. Victory of workers over idlers
3. General results of their work
4. Most important product of their work

Did Mr. Patri use simple, exact words, or did he use unusual ones? Do the short sentences give force or do they weaken the discussion? Read some of the sentences that you particularly like because they carry their message clearly.

CLASS DISCUSSION

On the following pages are five suggestions for the drive. You need not use them all, but you should discuss them thoroughly in order that you may choose intelligently. You should also add original suggestions.

The club president may appoint small committees, each committee to make out a brief outline of the points to discuss under one of the five headings.

For the poster discussion, for instance, this outline might be used:

1. Purpose of the posters
2. Suggestions for making posters
3. How to use the posters in the drive

The outlines will be put on the blackboard. Using the outlines, discuss each suggestion, applying what you learned in the preceding lesson. Try to use simple, expressive words and short, clear sentences. Besides asking and answering questions, each pupil should discuss fully, at least once or twice, a topic from one of the outlines.

When all the suggestions have been discussed, decide which you will adopt. Be sure to include Nos. 1 and 2, and at least one original suggestion. The class will then be divided into as many committees as are needed and one line of work will be given to each.

SUGGESTIONS FOR THE DRIVE

1. Collect all incorrect expressions heard from now on and give them to the Good-Usage Committee. The committee will find out which errors are made most frequently and will be ready to report in Better-English Week.

2. Help the Distinct-Speech Committee to collect all mispronounced words. This committee also will report during the drive.

3. Make posters containing slogans. These can be made in the drawing period or at home. Make them large enough to be seen from all parts of the room. Here are a few good slogans for posters. Think of others just as good.

Good English is a Habit. Get the Habit.

Speak Good English and Good English Will Speak for You.

Good Clothes Last a Season. Good Speech Lasts a Lifetime.

Whenever possible, illustrate the poster. You may use original drawings, or pictures cut from magazine covers. See the poster on page 85.

4. Make jingles. Here are two that were made for drives:

I saw and I seen had a terrible fight;
They raged and strove from morn till night.
But at last I saw sent a stinging blow
That struck I seen right on the head,
And left him altogether dead.

Up and down we'll chase *I done*.
Hurrah! Hurrah! He's on the run!

5. Write a short play that will illustrate the value of good speech habits. Here is a suggestion:

SECURING A POSITION

Scene I. Business Office — Business man at desk talking to stenographer — both looking over morning papers in which business man has put an advertisement for an office assistant — conversation about advertisement and their hope that a satisfactory boy will apply.

Scene II. Boy applies — untidy appearance — speaks ungrammatically — is refused position.

Scene III. Second boy applies — neat appearance — business-like manner — speaks grammatically — secures position.

Or, better still, dramatize an original story written by a pupil or by a committee.

Take two weeks for the work, most of which will be done outside of school or during study periods. Although your teacher should know what each committee is planning to do, keep the details of the plans a secret from the rest of the class, if possible. It will add to the interest of Better-English Week to have some surprises.

2. GRAMMAR — SENTENCE STUDY

In the first paragraph of "Work," page 71, find a very short simple sentence. Find a simple sentence with a compound subject. Find a simple sentence with a compound predicate. Find a very short sentence that is not simple, and prove that it has two verbs, each of which has a different subject.

SELF-HELP IN USING PERSONAL PRONOUNS CORRECTLY

So far this term you have been drilling on correct verb forms. Studies made in all parts of the country show that more mistakes are made in the use of verbs than in the use of any other part of speech. Pronouns rank next to verbs as trouble makers.

Review thoroughly Section XXII, page 268; the pronoun group in the "Correct Usage" section on page 248; and also, by using the Index, any references to pronouns on pages preceding this one.

For several years you have been trying to form the habit of using personal pronouns correctly by repeating over and over again sentences containing the correct forms. But as you go on in life you may sometimes be in doubt as to which of two forms you should use. This grammar lesson will give you a self-help method of determining which of two sentences like the following is correct:

Mother told *Ned* and *I* to return promptly.

Mother told *Ned* and *me* to return promptly.

As pronouns do not work alone in sentences, it will be necessary to study verbs and pronouns together. Keep in mind what you are trying to learn. What is it?

Imagine that a boy uses the following sentences. Let us call him John.

I struck the ball.

The ball struck me.

What pronoun does John use in the first sentence in speaking of himself? What is the predicate verb of the first sentence? the subject substantive? What did John, or *I*, strike? Because *ball* received the action of the verb

struck, or, in other words, because *ball* was acted upon, we call it the *object* of the verb *struck*.

Stop right here and make sure that you understand fully that *I* is the *subject* of the verb *struck* because it *performs the action*, and *ball* is the *object* of the verb because it *receives the action*.

Read the second sentence. What is the predicate verb? Why? What is the object of the verb? Why?

Since John used the personal pronoun *I* in one case when speaking of himself, and the personal pronoun *me* in the other, you see at once why pronouns are troublesome. Which of the pronouns *I* and *me* is the *subject* form? the *object* form? Let us see if other personal pronouns change their forms in the same way.

The first sentence of each of the following pairs of sentences contains a pronoun used as the subject of a verb. The second sentence contains the same pronoun used as the object of a verb. In which cases is there a change of form according to the way in which the pronoun is used? Which pronouns do not change their forms?

1. *You* write very well.
Did the lightning frighten *you*?
2. *He* has a black pony.
One day the pony kicked *him*.
3. *We* are going to New York.
Uncle John will take *us* in his automobile.
4. *It* was a cunning baby.
Mother held *it* in her lap.
5. *They* are hunting squirrels.
Do the squirrels see *them*?
6. *She* gave a book to Mary.
Mary thanked *her* for it.

Here are the subject forms: *I, you, he, she, it, we, they*.
Here are the object forms: *me, you, him, her, it, us, them*.

If you are in doubt about which one of these forms to use, stop and think whether you wish to use the pronoun as the subject of a verb or as the object. Then choose the right form.

EXERCISE FOR DRILL

Fill the blanks in the following sentences with one of the pronouns indicated, and in each case explain your choice by applying the grammar knowledge you have been gaining:

1. Jack and — are going to Boston. (I, me)
2. Mother sent Jack and — on an errand. (I, me)
3. Frank and — are good friends. (he, him)
4. You and — are to go at once. (she, her)
5. We saw Tom and — near the barn. (he, him)
6. You and — are to go to the museum. (she, her)
7. Frank and — were anxious to come. (he, him)
8. Dolly and — are both in the seventh grade. (she, her)

Write in your notebooks the correct forms of the sentences in the exercise above, and use them for a number of days in your five-minute drills.

TRANSITIVE AND INTRANSITIVE VERBS

Father has an automobile.

Ned ran swiftly.

Read the first sentence, omitting *an automobile*. Does the sentence now sound finished? If Father *has*, he must have something. To complete the meaning of the verb *has*, it is necessary to name the object of the verb.

Read the second sentence. Does *ran* need an object to complete its meaning?

Because *has* requires an object to complete its meaning, it is called a *transitive verb*. *Ran* is called an *intransitive verb* because it does not require an object to complete its meaning.

Find all transitive verbs in the sentences below. Name the object of each. What intransitive verbs do you find?

1. Haste makes waste.
2. Labor overcomes all difficulties.
3. Did you see him in the canoe?
4. The tree fell with a loud crash.
5. Fulton sailed the "Clermont" up the Hudson River.
6. People on the shore watched the boat in amazement.
7. The squirrels jumped from tree to tree.
8. Who struck him?
9. Who gave the watch to mother?
10. Does she wear it every day?

Find in the first paragraph of "Work," page 71, five transitive verbs and three intransitive verbs. Prove in each case that you are right.

A word that completes the meaning of a verb by receiving the action performed by the subject of the verb, is called the *object* of the verb.

A transitive verb is one that requires an object to complete its meaning.

An intransitive verb is one that does not require an object to complete its meaning.

Some personal pronouns have different forms when used as subjects and when used as objects. *I, he, she, we, and they* are subject forms. *Me, him, her, us, and them* are

object forms. *You* and *it* are used both as subjects and as objects.

PROBLEM

Find out for yourself whether nouns have different forms when used as the subjects and the objects of verbs. Try using *book*, *George Washington*, *knife*, *aëroplane*, and *flowers*, first as the subjects of verbs and then as the objects of transitive verbs. Do any of the nouns change their form? Is it the nouns or the pronouns that you need to watch when you speak and write?

DIRECT AND INDIRECT OBJECTS

Mother gave me a book.

What is the predicate verb of this sentence? Did mother give *me* or did she give *the book*? The sentence really means, "Mother gave *to me* a book." We do not express the preposition, however, and *me* is called the *indirect object* of the verb, while *book* is called the *direct object*.

Name both the direct and the indirect object in the following sentences, and name the transitive verb whose meaning the direct object completes. Since the pronouns used as indirect objects have the same forms as when used as direct objects they will give you no additional trouble.

1. George Washington's father gave him a hatchet.
2. The pitcher threw me the ball.
3. Who gave the watch to your sister?
4. Father taught us tennis.
5. Ned threw him a nickel.
6. Our brothers sent us a new book.
7. We sent them our heartiest thanks.
8. Uncle John showed mother his souvenirs.
9. Will you please give me your address?

THE POSSESSIVE FORMS OF NOUNS AND PRONOUNS

You have learned that nouns change their forms to denote possession. Review Rule 4, pages 267 and 268.

The pronouns you have been studying also have possessive forms. We say *my* book, *his* book, *her* book, *your* book, *our* book, *their* book. You are not likely to make mistakes in using these possessive forms, but you may make mistakes in spelling *its* and *their*. Look out for the spelling of these pronouns. What does *it's* mean? Use both *its* and *it's* in sentences.

Sometimes the possessive forms of pronouns are not followed by the name of the thing possessed. Notice the forms used when this is the case. Are apostrophes used with these possessive pronouns?

This book is *mine*.

That book is *yours*.

This book is *ours*.

That book is *theirs*.

That book is *his*.

This book is *hers*.

OBJECTS OF PREPOSITIONS

Review prepositions on page 270. The phrases introduced by prepositions are underlined in the following sentences. What is the principal word of each phrase? When the principal word is a pronoun, is the subject or the object form of the pronoun used?

1. The noise was behind me.
2. Frank stood between us.
3. The books were near him.
4. There were no readers among them.
5. Did the book seem interesting to her?

The principal word of a phrase introduced by a preposition is called the *object* of the preposition.

A pronoun used as the object of a preposition takes the same form as when used as the object of a verb.

THE CASE OF NOUNS AND PRONOUNS

You have already seen that in studying grammar we use many words—*transitive*, for instance—that we do not as a rule hear used outside of school. What are some of these words? It is necessary to learn the words, however, because without them we should have to use many explaining words instead of one word. The words will give you no trouble if you *think always of their meanings when you use them*. If you do this, words like *transitive* and *intransitive* will seem almost as simple as *happy* and *unhappy*.

Case is another of these useful words in grammar. We use it most frequently when we wish to tell whether a certain word is used as the subject of a verb, as a possessive, as the direct or indirect object of a verb, or as the object of a preposition.

1. A noun or pronoun that is used as the subject of a verb is in the *nominative case*.

2. A noun or pronoun that by its form expresses ownership is in the *genitive case*.

3. A noun or pronoun used as the object of a preposition or as the object of a verb is in the *accusative case*.

If the possessive form of a pronoun is followed by a noun, it modifies the noun, and in that case is called a *possessive adjective*.

In the first of the following sentences, *my* is a possessive adjective. In the second sentence *your* is a possessive adjective, but *mine* is a pronoun in the genitive case. Why?

My friends have all gone away for the summer.
This is your racket, but that is mine.

OTHER NAMES FOR THE CASES

The *genitive case* is sometimes called the *possessive case*, and the *accusative case* is called the *objective case*. You may use these terms if your teacher prefers that you do so, but since one set of terms is as easy to learn as another, and some of you may study foreign languages, it is wise to use the terms first given. They are used in several languages.

Give the case of all nouns and pronouns in the following sentences. Name also all possessive adjectives. Prove that you are right.

1. The wind blew the boat across the river.
2. Ned threw off his jacket and jumped into the stream.
3. He was soon in the neighborhood of the boat.
4. Then he saw that it was not his.
5. Frank's attention was then directed to the drifting boat.
6. He also jumped into the water.
7. He saw at once that the boat was mine.
8. My anxiety was great. I feared they would not save the boat.
9. This club is mine; that club is yours.
10. Mother's callers have gone.
11. Shall you send Ned and him to the city?
12. They will be glad to go for you.

MAKING A SUMMARY

Make a list of the facts these grammar lessons have taught you. Why have you studied the lessons? Is it nouns or pronouns whose forms will prove most troublesome, and why? Show how the lessons you have just learned will help you to use personal pronouns correctly when in doubt.

WRITTEN EXERCISE

Review Exercises 18 and 19 on page 246. Which verb of each pair is transitive and which is intransitive?

I. Use the correct verb in each of the sentences below, and if the verb is transitive, give its object. Use the sentences in five-minute drills if the words are misused in your class.

1. Please (lie, lay) the book on the table.
2. I like to (lie, lay) in the hammock.
3. The books (lie, lay) on the piano.
4. Who will (lie, lay) this music on the piano?
5. (Sit, Set) down.
6. (Sit, Set) the vase on the mantel.
7. Do you like to (sit, set) on the grass?
8. Who will (sit, set) the tool box on the bench?

THE CORRECT USE OF PREPOSITIONS AND PRONOUNS

II. Review thoroughly the troublesome prepositions on page 250.

Use the correct preposition in the following sentences. Give the object of each. A preposition *always* has an object. Can you prove this statement?

1. I saw Ned (at, to) the game.
2. Mother stood (among, between) a number of ladies.
3. All my tools are (at, to) home.
4. Please put the pencils (in, into) my desk.
5. The roses bloom (in, into) the garden.
6. A dwarf stood (among, between) two giants.

III. Complete the following phrases by selecting one of the pronouns indicated. In which case is each pronoun, and why? *for Mary and (I, me)*; *between you and (I, me)*; *to Ned and (he, him)*; *against Mary and (her, she)*.

3. DESCRIBING A POSTER

Look at the poster on the opposite page. Describe it fully, and tell what Good-English lesson it teaches. You might begin in some such way as this:

The poster shows that Good English helps to win success. At the right is —

Give orally sentences in which you use the Good-English keys.

4. A LESSON IN APPRECIATION**STUDY OF A POEM**

In the early part of this chapter there is a hint that weeding out bad habits of speech is an act of good citizenship. A good citizen learns to love his country. You will enjoy the following poem, written by Henry van Dyke after having passed some time in Holland as United States ambassador.

AMERICA FOR ME¹

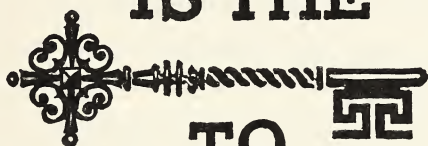
'Tis fine to see the Old World, and travel up and down
Among the famous palaces and cities of renown,
To admire the crumbly castles and the statues of the kings, —
But now I think I've had enough of antiquated things.

*So it's home again, and home again, America for me!
My heart is turning home again, and there I long to be,
In the land of youth and freedom beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.*

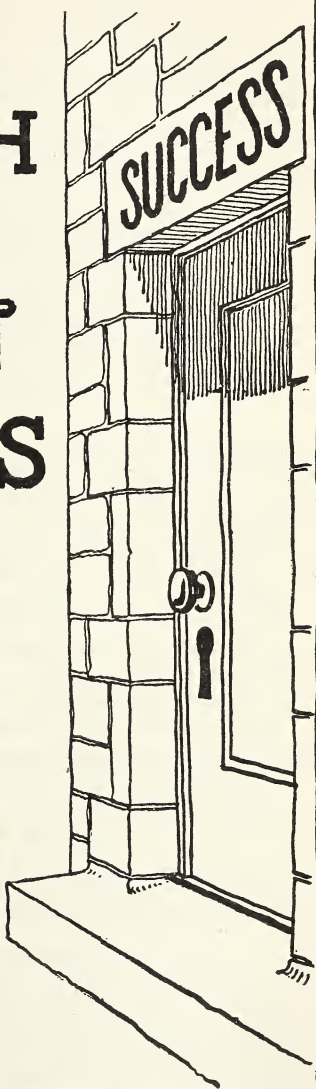
Oh, London is a man's town, there's power in the air;
And Paris is a woman's town, with flowers in her hair;
And it's sweet to dream in Venice, and it's great to study Rome;
But when it comes to living there is no place like home.

¹ From "Poems of Henry van Dyke." Copyright, 1911, 1920, by Charles Scribner's Sons. Used by permission of the publishers.

**GOOD
ENGLISH
IS THE**



**TO
SUCCESS**



I like the German fir woods, in green battalions drilled;
 I like the gardens of Versailles with flashing fountains filled;
 But, oh, to take your hand, my dear, and ramble for a day
 In the friendly western woodland where Nature has her way!

I know that Europe's wonderful, yet something seems to lack:
 The Past is too much with her, and the people looking back.
 But the glory of the Present is to make the Future free, —
 We love our land for what she is and what she is to be.

*Oh, it's home again, and home again, America for me!
 I want a ship that's westward bound to plough the rolling sea,
 To the blessed Land of Room Enough beyond the ocean bars,
 Where the air is full of sunlight and the flag is full of stars.*

HENRY VAN DYKE

Read the poem, trying to get the fine swing of the rhythm. What do these expressions mean? *crumbly castles; antiquated things; green battalions; where Nature has her way; the Land of Room Enough.*

What cities are mentioned in the third stanza? Can you explain the poet's reference to each of these cities? What and where is Versailles? (Pronounced *Vër'sä'y'.*)

What is the main thought of the poem? What do you like best about it? Learn your favorite stanza.

Tell clearly what the following sentence means. Learn it, and write it in your notebook from memory:

Not he who boasts of his country, but he who does something to make his country better, is a patriot.

5. HABIT-FORMING EXERCISES — ABBREVIATIONS

Review thoroughly "Abbreviations," page 272. Abbreviations, formerly much used, are now used less frequently. Under what circumstances is it allowable to use abbreviations in the heading of a letter?

Here is a safe rule for the body of a letter: Use no abbreviations of titles except Mr., Mrs., Dr., and Rev. Rev. must be followed either by Mr. or by a given name: *Rev. Mr. Jones* or *Rev. James L. Jones*. Other titles than these are sometimes abbreviated, but in order to be on the safe side, write them out in full.

Explain to the satisfaction of the class why in the following sentences *General* begins in one place with a capital and in another with a small letter. *Use your judgment!*

The charge was led by General Otis.

No other general served more gallantly.

Write on the blackboard sentences using the following words or abbreviations. The class will criticize and give reasons for their opinions. *Rev., doctor, Mrs., captain, Captain, Dr.*

6. BUSINESS LETTERS

Review thoroughly "Business Letters" on page 291. Study the models carefully and be prepared to write any of them from dictation.

In what ways do business letters differ from social letters? Do you try to make a business letter interesting? Why, or why not? What do you try to do? Why?

When writing business letters like those in the Review Section, look at the model until you are sure that you will make no mistake.

Divide the class into three sections. The pupils of the first section may order something they have always wished to own. The pupils of the second section may write a letter subscribing for "St. Nicholas." It is published by The Century Company, 353 Fourth Avenue, New York City,

and costs \$4.00 a year. The pupils of the third section may each write a letter applying for the kind of work they would prefer were they to earn money during the next long vacation.

Compare the letters with the models and make sure that they are exactly right. Address the envelopes also.

The business letters you have just been writing demand little variety. But there are other types of business letters that afford the writer an opportunity to be more original. The exercise below leads up to one of these.

Read the following letter written by a boy of about your age. Recalling all that you have learned about writing social letters, show that the letter is or is not good in form and in the way the subject is treated.

583 Madison Boulevard
Hillcrest, Illinois
Jan. 25, 1923

Dear Kenneth,

Well, I did not get the new bicycle for Christmas. You know from our many talks last summer when I visited you on the farm that I had asked father for a new bicycle like yours and John's in place of my old one.

I learned when I got up the courage to talk to father about my disappointment that he did not like the idea of getting anything new until he had either worn out or sold the old. He explained that when good business men bought new automobiles they generally sold their old cars. I thought a great deal about father's advice. After listening to our teacher's talk today about thrift and saving I decided that father was right and now I am going to surprise him by selling the old before I ask for or buy the new. Do you know of any one in your town who would like a good second-hand wheel?

Your loving friend,
Milton

Reply to Milton's letter, giving him the address of a man who wishes to buy a second-hand wheel for his son.

WRITING A BUSINESS LETTER

Write the business letter that Milton will send to the man named in his friend's letter. *Make the letter sell the wheel.* Be very specific in telling the make of the wheel, its condition, and the price you ask.

Read some of the letters in class, and decide which one would be most likely to sell the wheel.

SUGGESTIONS FOR MORE BUSINESS LETTERS

1. Write to a business man inviting him to give you, during Better-English Week, a talk on "The Business Importance of Good English," or on a similar topic. Use the business form. Waste neither *your words* nor the *man's time*, but give all the necessary information.

After the class has decided whom to invite, each pupil may write an invitation. Send one of the best. Remember to inclose a stamped and addressed envelope for the reply. Why?

2. If there is a Parent-Teachers' Association in your neighborhood, write a letter to the secretary asking the members of the Association to coöperate with you by correcting all mistakes in English they hear made at home during the drive.

3. Send a letter to the editor of a local newspaper, asking him to write an editorial on the importance of the drive. If your letter is very good, perhaps he will publish it.

7. BETTER-ENGLISH WEEK

At the beginning of the week, hold a club meeting to receive the report of the Correct-Usage and the Distinct-

Speech committees. These committees will read a list of the incorrect expressions heard, and the class will choose by vote a few against which a special drive will be made during Better-English Week. Some schools post in a conspicuous place the names of pupils who use any of these incorrect expressions during the week.

Your preparations for Better-English Week have probably all been made, and you are ready for the drive. Now is the time to hang up the posters and to arouse all the enthusiasm possible. You might have a Better-English parade, and of course you will present a program of exercises at the end of the week. This will be the time for bringing to light the surprises you have prepared and for hearing the speaker from outside. What songs shall you sing? Write the invitations and make enough copies of the program to provide one for each guest and each pupil.

After the exercises shall you write to the speaker, thanking him? Here is a letter written to a woman who gave in school a talk on her experiences in climbing the Andes Mountains:

The Wadsworth School
Los Angeles, California
May 16, 1922

Mrs. E. B. Thornton
1415 Highland Avenue
Los Angeles, California

Dear Mrs. Thornton:

You must have realized how much we were enjoying your talk when you saw our wide-open eyes. It seemed as if we were climbing the mountains and crossing the rope bridges with you.

At a club meeting a few days later we voted on the pleasantest time we have had during the school term. Your talk had all the votes. You were very kind to give us so much pleasure, and we thank you very sincerely.

The Seventh Grade,
Caroline Marsh,
Class Secretary.

8. PROBLEMS — ORAL

I. Explain the use of all apostrophes and capitals in the poem "America for Me." You may not have had rules to account for all the capitals. Use your wits.

II. Explain clearly the difference between a transitive and an intransitive verb. Use the blackboard.

III. Explain by using your knowledge of grammar which pronouns are correct and which are incorrect in the following sentences. After making the corrections, give the case of each pronoun.

You and he are late for school.

The ice cream is for he and she.

Us girls are going to the picnic.

PROBLEMS — WRITTEN

IV. Build sentences as suggested below. Prove that the following sentence will answer for No. 1:

The pitcher threw the ball across the field.

1. Subject *pitcher*, modified by an article; predicate verb, transitive; object of verb a noun modified by an article; verb modified by an adverbial phrase showing where.

2. Subject *rain*, modified by an article and another adjective; predicate verb transitive; object a third person pronoun joined to a first person pronoun by a conjunction; verb modified by an adverbial phrase showing when.

3. Use the possessive form of the following nouns in sentences: *children, child, boys, tramp.*

INVENTORY

Each pupil may make in his notebook an inventory of good-English keys. List under "Good Stock" a number of important ones that you already use. List under "Poor Stock" a number of incorrect forms that you will strive to correct. Write in your notebook sentences containing the correct forms, and repeat them ten or twenty times every day. Keep up the fight against these errors *in school, at home, on the street, everywhere!*

CLASS AIMS

Write on the Bulletin Board a list of three or four of the correct-English keys that the class as a whole must struggle to use. You might write something like this:

Aim: To weed out once for all the incorrect expressions we use instead of —, —, —, etc.

CHAPTER FIVE

MORE SELF-HELP METHODS OF WORK

1. LEARNING HOW TO CLASSIFY AND ARRANGE IDEAS

If you were ever in the distributing department of a post office, you saw several men sorting mail that was to go to many different places. In front of the men were boxes or compartments, each of which received the letters addressed to a certain section of the country.

In somewhat the same way it is necessary to sort, or classify, our ideas before trying to prepare an oral or a written composition. A study of the following paragraph about Robert Louis Stevenson will help you to see how this classifying is done. Because of poor health, Stevenson lived for some years in the tropical island of Samoa.

THE ROAD OF THE LOVING HEART

Once settled in Samoa, Stevenson promptly won the love of the natives. At one time when one of their chiefs and his followers were wrongfully imprisoned, Stevenson visited the men in their captivity, and took them many luxuries. On their release from prison, they came to thank their friend for his kindness. Wishing to commemorate it by some work of lasting benefit to him, they decided to make a road through the bush to his house. The work involved enormous labor, but it was undertaken with enthusiasm. When the road was finished, it was opened with a great feast, and named "The Road of the Loving Heart."

The author of this paragraph had a purpose. He wished to give the reader an appreciation of the relations existing between Stevenson and the natives of Samoa. He decided what facts would help him carry out this purpose, and

arranged the facts in a way to give the paragraph a beginning that would serve as an introduction, a main part to relate the facts in their natural order, and an end that would leave in the reader's mind the point of the story.

Three pupils may read the anecdote, one giving the introduction, another the main facts, and a third the conclusion.

Imagine that the author added to the paragraph this sentence: "Stevenson found the road very useful." Would this additional sentence have weakened or strengthened the anecdote? Why may the fact that Stevenson found the road useful be left to the imagination?

Tell the anecdote, using your own words in the main, but employing some of the words of the book that you would like to add to your vocabulary. Name some of these words. Select three and write them in your notebooks, using each in an original sentence.

Now read the following composition written by a seventh-grade girl. Has it a distinct beginning, a main part, and an appropriate ending? Are the facts related in their natural order?

MY FIRST BUTTONHOLE

My mother wished me to learn to make buttonholes and set me the task. The buttonhole was large and the needle too fine for the thread. The longer I worked, the larger the buttonhole seemed to grow. My needle stuck in the cloth and would not come through. The thread came out of the needle, and the tears rolled down my cheeks. My hand shook, but at last I threaded the needle. And still I sat there trying to see the stitches through my tears. When I had finished the buttonhole, mother said it looked like a "pig's eye." I shall never forget my misery when I made my first buttonhole.

2. ORAL COMPOSITION

Each pupil may carefully prepare an oral composition relating an experience connected with a first attempt to perform some act. Perhaps you have had humorous or pathetic experiences when trying to cook, to skate, to use a certain tool, to sew on a button, to play the piano before an audience, or to use a telephone.

Take the following steps in preparing your composition:

Choose your subject, making sure that it will interest your classmates.

Limit the subject so that you can tell interesting details in a single paragraph.

Classify your material. Decide how you will begin the story; select and arrange in their natural order the facts for the main part of your story; and decide how you will end it.

When you have thought out your story, make sure that it is a *finished product*, but that nothing is added after the real end of the story has been reached.

When a story has been told, criticize it by answering the following questions:

Was the story interesting?

Was it told in clear sentences?

Was it *complete* — that is, did it have a beginning, a main part, and an end?

Were any needless sentences used after the end had been reached?

Were there any of the mistakes you are trying to banish?

Prepare and give in the same way several oral compositions. There is an old saying, "Practice makes perfect." This is true if the practice is of the right kind. Discuss the saying in class, and then prove to one another that practice may make *imperfect*.

3. HABIT-FORMING DRILLS**DISTINCT SPEECH**

If words containing the *th* sound are mispronounced in your class, use the following list for a few days in your five-minute drills. After the words have been given singly, use them in sentences.

The Distinct-Speech Committee will from time to time prepare lists of other words that are mispronounced in any recitation, and pass them on to the Bulletin-Board Committee. These words also should be used in the drills.

bath	thread	there
cloth	theater	these
breath	throw	weather
hundredths	tenths	feather
thirsty	bathe	father
thick	neither	mother
through	thrift	this

4. WRITTEN COMPOSITION

When Samuel F. B. Morse, the inventor of the electric telegraph, was a young man, he studied art in England. Read the following anecdote about him:

It was a joyous day for young Morse when he finished his first large painting and showed it to Benjamin West. The great artist spoke a few words of praise, and told Morse to finish the picture. Morse studied his work carefully, and found numerous ways in which he could improve it. At the end of a week, he once more submitted it to West. Once more his critic commended the picture, but again advised him to finish it.

For several days Morse worked on the picture. The change of a line here and an added bit of color there worked marvels. A third time the picture was put before the critical eyes of the older man, and a third time he suggested that the young man complete the work.

But Morse could do no more. "I have done my best," he said.

"Well, I have tried you long enough," exclaimed West; "but you have learned more from this picture than you would have done in double the time by a dozen half-finished beginnings."

Tell in what way the above anecdote illustrates the proverb, *Genius is the art of taking infinite pains*.

Most of the mistakes you make in written work are probably due to the fact that you do not *take pains*. Take plenty of time for your work. Use a second period for carefully revising it if you do not feel satisfied with the first attempt. Your teacher will help you to become a careful writer by following West's practice of insisting on *your best work*. It is not the number of compositions you write that will help you; it is the number that you make as perfect as possible.

WRITING A COMPOSITION

Write in your notebook a paragraph in which you apply all you have learned in previous lessons. Explain how to make some article, tell how to do a certain kind of work, report an anecdote from a book you read recently, or tell a story that illustrates a proverb you select.

Read some of the compositions in class, and criticize them. Write two on the blackboard to be criticized and improved.

5. ANOTHER LESSON IN ARRANGING IDEAS

PAN AND HIS PIPES

Pan, the god of flocks and of shepherds, was half goat and half man. But in spite of his strange appearance he was greatly beloved by every one, and especially by the shepherds, whose flocks he guarded from all harm.

One day while strolling in a grove, Pan met Syrinx, a beautiful nymph who was a follower of Diana, the goddess of hunting. In her hunting dress, with bow and arrows by her side, she looked very much like the great Diana herself.

Charmed by the nymph's beauty and grace, Pan began to speak to Syrinx; but the nymph was so frightened at his goat's legs and furry ears, that she swiftly ran away from him. Closely pursued by Pan, she reached a stream and begged the water nymphs to protect her. They drew her into the stream just as Pan reached the spot. A clump of reeds sprang up where she had disappeared.

As Pan stood in disappointment on the river bank, he sighed deeply and his breath among the reeds made a soft strain of music. Taking some of the reeds, he cut them in unequal lengths, fastened them together side by side, and made a musical instrument which he named the Syrinx, in memory of the vanished nymph.

From that time on, Pan was never separated from his cherished Syrinx. It was his constant companion, and wherever he went, sweet music announced his approach.

GREEK MYTH

In this case the subject was too broad to be treated in a single paragraph, but the author classified and arranged his ideas in the same careful way as for a single paragraph.

Which paragraph contains the sentences that introduce Pan to the reader? How many paragraphs are devoted to the story itself? What does the first of these paragraphs tell about? the second? the third? Are events told in the order in which they happened? What is told in the concluding paragraph?

Write on the blackboard an outline of the story of Pan, and tell it in relay, different pupils taking a topic. Use some of the words of the book that you would like to add to your vocabulary.

THE RELATION OF ENGLISH TO OTHER SUBJECTS

The talking that you do during your composition periods is but a small part of what you do during the day. Everything learned in English classes should be applied *at all other times*.

It will be good practice for you to study your geography, history, and literature lessons as you studied the story of Pan. This practice not only will help you to get more easily the main facts of the matter you are studying, but will enable you to hold it in mind and reproduce it in an orderly way.

ORAL COMPOSITION

For two or three days, give from an outline several paragraphs on subjects taken from school lessons other than English. Classify your ideas carefully, and *make no mistakes that you have been taught to avoid or that you can avoid by referring to any part of this book*.

Form the habit, in connection with all other subjects, of writing in your notebook words that you wish to add to your vocabulary. Besides increasing your power to arrange and express your ideas well, you need constantly to increase your vocabulary.

6. SUGGESTIONS FOR CLUB MEETINGS

Unless you have other plans that you prefer not to change, use a club meeting or two for discussing questions like the following:

Do I learn more valuable lessons in school or out of school?

Do I learn more through my eyes or through my ears?

Is it fair for the teacher to consider spelling, punctuation, and arrangement of ideas in marking a history paper?

You will not all agree on these subjects. Form two teams, and state your arguments clearly. Appoint a committee to decide which side proves its case.

Remember to be very courteous in trying to prove that your opponents are wrong. It will be worth while for the club to take a few minutes to discuss courteous methods of criticism.

WRITING A CONVERSATION

Write a short conversation that might take place between two persons who disagreed on one of the questions you have been discussing. Avoid any mistakes in using quotation marks by availing yourself of all necessary helps.

7. GRAMMAR — ANOTHER LESSON IN THE CORRECT USE OF PRONOUNS

Review Exercise 3 in the pronoun group on page 249. Supply three different answers to each question below, beginning each with the words *It is* or *It was*, and using both singular and plural pronouns:

Who is knocking at the door?

Who broke the hall window?

For self-help purposes, you will now learn the reasons for selecting the proper pronouns after the words *It is* or *It was*. To do this, it will be necessary to learn more about intransitive verbs.

Review pages 75-82. Explain clearly transitive verbs and their objects. All verbs that are not transitive, are intransitive.

Prove that the predicate verb in each of the following sentences is intransitive:

The president of the club *presided* at the meeting.
At the last, the meeting *adjourned*.
The children *ran* swiftly.

You see at once that these intransitive verbs are complete in themselves. The same thing is true of most intransitive verbs. These complete verbs require little attention.

It is we.

It was I.

Read each sentence without the final pronoun. Does it sound complete? The verbs *is* and *was* really serve only to *join* or *link* the pronoun following them with *It*. *It* is the subject of the verb. In what case is it? Then the pronoun that completes the thought must also be in the nominative case, because it simply explains or renames *It*.

A pronoun in the predicate that renames or explains the subject of the verb is called a *predicate pronoun*.

A predicate pronoun is always in the nominative case.

Sometimes nouns or adjectives are linked to the subject of the verb. They are named *predicate nouns* or *predicate adjectives*. Find the predicate nouns and the predicate adjectives in the following sentences. Name the linking verbs.

Robert Fulton was an inventor.

The rose is beautiful.

Most people are honest.

The flowers were nasturtiums.

Predicate nouns will cause you no trouble, because it is not necessary to choose between two forms of the noun concerned. But a very common error is made in connection with predicate adjectives. Which of the following sentences is correct?

The rose smells sweet.

The rose smells sweetly.

It all depends upon whether the sentence tells how the rose *performs the act of smelling*, or describes *rose*. If it tells how the rose performs the act of smelling, an adverb is necessary, because the modifiers of verbs are always adverbs. If it describes *rose*, what part of speech is required, and why?

You probably see at once that it is the purpose of the sentence to describe the fragrance of the rose. Therefore *sweet* is correct, and *smells* is a linking verb.

Test the sentences in the following pairs in the same way. *Get the true meaning of the sentence.* Then decide whether an adverb is needed to modify the verb, or a predicate adjective to describe the subject. Select the correct sentence of each pair and prove that you are right.

1. Mary looked pretty in her new hat.
• Mary looked prettily in her new hat.
2. The papers burned swift.
The papers burned swiftly.
3. These cherries taste delicious.
These cherries taste deliciously.
4. Her voice sounded strange.
Her voice sounded strangely.
5. The children sang merry.
The children sang merrily.
6. The girl seemed happy.
The girl seemed happily.

Use in your daily drills for a few days the correct sentences above and the following sentences:

1. It was I who sent you the flowers.
2. Was it they who sang so sweetly?

3. No, it was we.
4. It was he who presided at the meeting.
5. Was it she who wrote the letter?
6. It was Mary and she.
7. It was Robert and I.

ORAL EXERCISE

You have now learned that the meaning of a transitive verb is completed by an object; that some intransitive verbs are complete in themselves; and that other intransitive verbs require to complete their meanings a predicate noun, a predicate pronoun, or a predicate adjective. But you know also that verbs are sometimes followed by modifiers which do not complete the meanings of the verbs, but tell *when* or *why* or *where* or *how*. Are you sure that you appreciate the difference between these classes of words that may follow a verb? Test yourself by using the following exercise:

Read each sentence below, select the verb, tell whether it is transitive or intransitive, and if intransitive, whether it is a complete or a linking verb. Name the object of each transitive verb; the predicate noun, the predicate pronoun, or the predicate adjective joined by a linking verb to its subject; and finally name all adverbs, and tell what verb each modifies.

1. John threw his ball over the fence.
2. It was we who first heard the alarm.
3. Ned leaped upon his pony.
4. Marconi was the inventor of wireless telegraphy.
5. The sun shone brightly.
6. I wrote the letter hastily.
7. Who rang the bell?
8. It was they.
9. They rang it vigorously.

10. These berries taste sweet.
11. Florence Nightingale was a devoted nurse.
12. I feel very well today.

LANGUAGE GAME

Study the directions so that in class you can play the game without referring to your books.

NO-NAME ANSWERS

In this question and answer game, the names of persons may be used in asking questions, but the answers must employ pronouns.

Eight or ten pupils form a circle without joining hands. Two girls link arms and two boys do the same. A pupil stands in the center of the circle, notices where the single pupils and the linked ones stand, and tries to remember the position of each individual or group. Another pupil stands outside the circle to direct the game.

After a minute or two the pupil in the center is blindfolded, and the game begins. The director points to a pupil, who immediately claps his hands. The pupil in the ring asks, "Was it May who clapped?" If this is a correct guess, May says, "Yes, it was I," and the director adds, "Yes, it was she." May then becomes "It" and the guesser takes the director's place.

If May did not clap, she replies, "No, it was not I," and the director adds, "No, it was not she."

If the guesser thinks that linked pupils clapped, the question would be, "Was it Tom and Frank who clapped?" The replies would use the pronouns *we* and *they*.

The game consists in trying to guess correctly the first time. Three guesses are permitted.

After one circle has played for a while, another is formed.

GRAMMAR — SELF-HELP METHODS OF REVIEW

Divide the class into four evenly matched teams and assign to each team one of the following topics: *sentence*

study, nouns, pronouns, verbs. Each pupil will thoroughly review the subject assigned to his team, using the Index so that no fact will be overlooked. He will then prepare a list of questions or directions that will not only review the facts, but will direct special attention to the reasons for learning the facts—that is, they will cover all matters of correct usage in either oral or written work. Use simple, direct language, and in no way suggest the answer expected.

When each pupil of a team has prepared a review, the team captain should select one of the best to be used in class.

Devote one lesson to each of the four topics. All pupils will prepare thoroughly for each lesson, using the Index as a guide. A pupil from the team that prepared the questions and directions will take charge of each lesson. Your teacher will be at hand to help and suggest, if necessary, but the entire review is to be in the main *your job*.

8. HABIT-FORMING EXERCISE — WRITTEN REVIEW — THE USE OF COMMAS

Review thoroughly Section XII, page 255. Copy the following selections, and over each comma put the number of the rule it illustrates. Make small, neat figures, and *copy accurately*. Put an *x* over one comma that is used to help the reader by separating the parts of a long sentence.

467 Broad Street
Norwich, Connecticut
May 15, 1923

Dear Friend,

Dr. Rose, a neighbor of ours, called over to us this morning, "Should you like to take a bird-hunting hike with me?"

Of course we were delighted and answered, "Yes, thank you, Dr. Rose. It will be great fun."

I did not know there were so many birds in our woods. We saw thrushes, towhees, catbirds, marsh wrens, and five or six kinds of warblers. Dr. Rose says there are many others, and I am going to try to find them all.

We are going again next Saturday. Won't you come over and go with us?

Your true friend,

Ralph Johnson

Give orally the reasons for all capitals and punctuation marks other than commas. Find in the story of Pan on page 97 illustrations of the last rule for the use of commas.

DICTATION EXERCISE

Each pupil may prepare a letter illustrating all the uses of the comma. One of the best will be dictated by the pupil who wrote it. Review Section VII, page 252.

9. WRITTEN COMPOSITION

Write in one or two paragraphs an anecdote of some person you have studied about in your history lessons. When you are quite certain that it represents your best work, copy it into your notebook. Exchange notebooks, and write a criticism of the one you receive. Name the good features first.

When your own notebook comes back to you, notice the criticisms received, consider the importance of those that point out weak spots in your English work, and make up your mind to strengthen the weak places. In all oral and written work, out of school and in school, make a determined effort to improve your English. Try to realize how important good English is in the business world, and work hard for success.

10. PUNCTUATION — NEW USES OF CAPITAL LETTERS

Here is the last stanza of "America":

Our fathers' God, — to Thee
Author of liberty,
To Thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us by Thy might,
Great God, our King.

What unusual use of capitals do you find in this stanza? All names that are given to God, such as King, Father in Heaven, Lord, etc., begin with a capital letter, and some writers begin with a capital all pronouns referring to God.

Find the same use of capitals in "America the Beautiful."

What word consisting of a single letter do you find in the first line of "America the Beautiful"? Study the following lines and decide whether *O* is always written as a capital:

Break, break, break,
On thy cold gray sands, O sea!

All names applied to God begin with capital letters. Some writers also capitalize pronouns used in the same way. The word *O* is always written as a capital.

Find and copy sentences or lines illustrating the rules.

SELF-HELP IN USING CAPITALS CORRECTLY

Some of you may leave school before you are much older, but your education will continue if you form the habit of observing. On the following pages you will be given an opportunity to teach yourself some rules for the use of capital letters.

11. PROJECT: MAKING RULES FOR CERTAIN USES OF CAPITAL LETTERS

From time to time you have had your attention directed to certain uses of capital letters, have had drill in using the letters correctly, and have learned the rules concerned. But there is another way to learn. Thousands of men and women who attended school but a short time have learned by *observing* how capitals were used in the letters, papers, and books they read; they thought about these uses until they discovered good reasons for them; and then they made for themselves rules that they at once began to apply. This is the self-help method — the method that you must all follow when you no longer have books and teachers to direct your work.

MAKING RULES FOR THE USE OF CAPITALS

Each of the following exercises should result in a clearly expressed rule for a use of capital letters.

I. In your reading you come upon the following sentences:

In all climates, spring is beautiful. In the South it is intoxicating.

If your eyes are sharp, you will discover a new use of the capital, even though you may not at first see the reason for it. But from time to time you find in papers and books sentences like the following:

1. Corn is raised abundantly in the West.
2. I once lived five miles west of Chicago.
3. In the South cotton is king.
4. To reach the Court House, walk two blocks east to Main Street, go north to the Armory, and then walk one block west.
5. Captain Peary explored the trackless North.

By this time, if you have used your eyes to good purpose,

you have noticed facts enough to help you form an important rule.

Read the rules you make, select one that is very clearly stated, and copy it into your notebooks.

II. From time to time you notice in letters the following salutations and endings, not necessarily in the same letter. Make a rule for the use of capitals.

Salutations

Endings

My dear Friend,

Your sincere friend,

Dear Mother,

Your loving mother,

Dear Cousin,

Your affectionate cousin,

My own dear Son,

Your loving son,

Dear old Pal,

Your faithful pal,

Read and compare the rules, and write the best one in your notebooks.

III. Turn back to page 86, and review the lesson on abbreviations. Explain once more why the word *general* in one place began with a capital letter and in another with a small letter. Explain similar uses of capitals and small letters in the following pairs of sentences:

1. My grandfather was a doctor.
He was a partner of Dr. Bullock's.
2. Should you like to be a president?
My great-grandfather knew President Jackson.
3. Every large city has a superintendent of schools.
We sent a class letter to Superintendent Wheelock.
4. Every state has two senators at Washington.
The discussion was opened by Senator Reeves.

Make a rule for the use of capitals in writing the names of titles applied to persons. Compare the rules made, and select the best one as before.

12. HABIT-FORMING EXERCISE — SPELLING

On pages 274-276 you will find a list of words that you reviewed frequently in lower grades. Use your spelling periods for a few days to discover which of these words you still misspell. Your teacher will dictate twenty or twenty-five words each day. Exchange papers, open books, and correct.

Write in the "Spelling" section of your notebook all words you misspell. *Master these words.* You will know how to spell them when you spell them correctly in sentences *without stopping to think. Win the fight now!*

13. PROBLEMS — ORAL

I. Using the illustration on the opposite page as a guide, explain clearly and fully what is meant by a *linking verb*, a *predicate pronoun*, a *predicate noun*, and a *predicate adjective*. Tell why *sweet* is used instead of *sweetly*. Why is *I* used instead of *me*?

II. A mother saw her little son looking at himself in a mirror and heard him exclaim, "Yes, that's me."

"Bobbie," said the mother, "you should say, 'That is I.'"

Bobbie looked puzzled, and then replied, "Well, it may be *I* but it looks like *me*."

Prove that Bobbie did or did not use correctly the words *I* and *me* in the last sentence.

PROBLEMS — WRITTEN

I. Build a sentence as suggested: Subject substantive, a noun, modified by an article and another adjective; predicate verb, transitive, modified by an adverb; object of transitive verb, a noun modified by an adjective and by an article, if necessary.

Father is a doctor.

Iron is heavy.

It was I.

Sugar tastes sweet.

II. Build a sentence containing a predicate pronoun in the plural form. Use any other words you wish to employ.

III. Use in as few original sentences as possible these words: *their, too, threw, there, hear, two, they're, its, it's, among, into.*

IV. "Richard," asked the teacher, "have you learned your history lesson?"

"No, Miss Davis," answered Richard, "I ain't had time for nothing but my grammar lesson."

Write Richard's reply correctly in two ways. In one reply use the word *nothing*, but omit it in the other.

WRITING A NOTE

Instead of adding at this time to your notebook inventory, write a note to your teacher telling her in what ways you think you have improved, and what bad-English habits you will from now on try to overcome.

CHAPTER SIX

A SAFETY-FIRST PROJECT

1. HABIT-FORMING DRILLS — DISTINCT SPEECH

The tongue is the most important organ of speech. When it is careless or lazy, our speech is indistinct. In the following exercises, let your tongue be careful and exact in doing its work.

I. Pronounce distinctly the following words:

engine	catch	root	just
get	can	mother	extra
says	because	yellow	kettle
bouquet	been	diphtheria	twice
theater	column	with	again
deaf	partner	asked	attacked
across	stopped	beginning	committee

II. Use the words in sentences. Write some of the best sentences on the blackboard, and call on individuals to pronounce them.

III. Make a blackboard list of any words that are mispronounced. Use these words singly and in sentences in your daily drills.

IV. Each pupil may write in his notebook the words he mispronounced. Repeat these *correctly* every day until the correct pronunciation becomes the natural one. *Train your ears as well as your tongue.*

SPELLING AND SYLLABICATION

Spell the words in the preceding lesson. Make a separate list of the words containing one syllable, of those containing two syllables, and of those containing more than two.

Write each two-syllable word, showing how you would divide it at the end of a line; for instance, *en-gine*. Divide each word of more than two syllables in as many ways as possible; for instance, *the-ater*, *thea-ter*.

Review the uses of the hyphen, page 257, and the spelling of compound words, page 276.

2. CLASS DISCUSSION — SAFETY FIRST

Read slowly and thoughtfully the following bulletin prepared by the Boston Chamber of Commerce:

Who Goes There?

I am more powerful than the combined armies of the world.
I have destroyed more men than all the wars of the world.
I am more deadly than bullets and I have wrecked more homes than the deadliest of siege guns.

I steal, in the United States alone, over \$300,000,000 each year.

I spare no one, and I find my victims among the rich and poor; the young and old; the strong and weak. Widows and orphans know me.

I loom up to such proportions that I cast my shadow over every field of labor, from the turning of the grindstone to the moving of every railroad train.

I massacre thousands upon thousands of wage earners in a year.

I lurk in unseen places, and do most of my work silently. You are warned against me, but you heed not.

I am relentless! I am everywhere — in the home, on the streets, in the factory, at railroad crossings, and on the sea.

I bring sickness, degradation, death. And yet few seek to avoid me.

I destroy, crush, maim, take all, and give nothing.

I am your worst enemy.

I am CARELESSNESS!

If necessary, use your dictionaries to get the meaning of the following words: *combined*, *loom*, *massacre*, *lurk*, *heed*, *relentless*, *degradation*, *avoid*, *maim*. Use each word in an original sentence.

Discuss the statements in class, giving special attention to those whose truth is proved by things that have happened in your own neighborhood, or by true stories you have read.

After the discussion, decide whether or not you think CARELESSNESS made an honest confession.

ORAL COMPOSITION

Each pupil may give orally a *true story* illustrating one of the statements made by CARELESSNESS. Plan your composition carefully, so that it will have a suitable beginning, a main part with the details arranged in their right order, and a conclusion that will leave in the hearer's mind the point of the story. Take two periods, if necessary, for these stories.

3. PROJECT — MAKING A BOOK OF SAFETY-FIRST STORIES

Read the following story:

DICK CARR'S CARELESSNESS

The circus train was scheduled to arrive in the city at ten o'clock. Dick Carr had promised to go with Jack Somers and Ben Parker promptly at nine o'clock to see the unloading of the cars and the setting up of the circus town. The boys talked about it the night before.

"My father says that every part of the setting up is carefully planned," said Ben. "Each man has his place, and the whole thing is done with system."

"We must see it all," said Dick. "I want to know how they get the animals off the cars."

"You know they call the largest tent the 'Big Top,' " said Jack, "and I want to see how they put it up."

The following morning after breakfast, Dick raked up the leaves and rubbish in his back yard, heaped them into a pile not far from the garage, and lighted his bonfire.

Just then he heard a sharp whistle at the gate. It was the signal agreed upon by the "Joyful Three," and forgetting his fire, Dick dashed to the gate and was off with his companions.

.

No, the house did not burn, but the garage did. Each pupil may finish the story, telling how the fire alarm reminded Dick of his bonfire, how he dashed back, how terrified he was when he found the garage in flames and the entire neighborhood endangered, and how it all ended.

A committee, of which your teacher will be a member, will select one of the best endings, and then the entire story will be copied by the club secretary for the Safety-First Book.

PRACTICE IN WRITING QUOTATIONS

The next work for the book will require the writing of direct quotations. Review thoroughly Section XIV, page 256. Then study the divided quotations in the story of "Dick Carr's Carelessness." In two cases the quotation is divided between sentences; in one the division comes in the middle of a sentence. Study these direct quotations, and discuss the way in which they are written until you fully understand both ways of dividing a quotation. Notice all commas, periods, capitals, and punctuation marks. You do not often find it necessary to write direct quotations, and for this reason, when you do need to write them, consult a book until you are certain that you will make no mistake. You see these marks day after day. Learn

how to use them also by *using your eyes*. These are the self-help ways of learning.

Dictation Lesson

Give orally a reason for the use of every capital and mark of punctuation in the following paragraph. Notice carefully the paragraphing. Explain it. Study the paragraph and then write it from dictation. Or, write a similar paragraph dictated by your teacher.

AN AMERICAN GENTLEMAN

Shortly after the close of the Revolutionary War, an American sailor was visiting friends in England. One day he took a first-class seat in a stagecoach.

"Get out!" said the guard, rudely. "These seats are reserved for gentlemen."

"Excuse me," said the sailor, "but I am a gentleman."

"Who made gentlemen out of fellows like you?" sneered the guard.

"George Washington," replied the sailor.

He kept his seat.

Writing a Conversation

Dick Carr and his father had the habit of talking things over in a friendly fashion. The evening after the fire, they had a long talk. They spoke of Dick's thoughtlessness; of the loss of the garage; of Mrs. Carr's fright; of the desperate work of the firemen to save the house; and of the terror of the entire neighborhood.

Write the conversation, or, if you prefer, the part relating to one of the matters discussed. Try to get into the spirit of the quiet, earnest talk. Refer constantly to your books when writing the direct quotations.

When the conversations are as perfect as you can make them, pass them to a committee appointed by the club president. This committee will take parts from different papers and combine them into a complete conversation for the *Safety-First Book*.

LETTER WRITING

A school building in a city that we shall call Stratford is near a sharp, dangerous curve on the state road. Several children have narrowly escaped being run down by automobiles. Since the putting up of a warning sign has for some reason been delayed, the boys and girls discuss with their teacher how they can have this matter receive the prompt attention it demands. They decide to write to the proper city official. Decide to whom such a letter should be written in your community.

What would be the important points to keep in mind in writing such a letter? What kind of letter concerning this needed sign would impress a businesslike city official favorably? After the form and the other essentials have been talked over in class, write the letter that you think would bring the desired action. The pupil who writes the best letter should copy it for the book.

Write the reply you might receive from the official. One of the best letters should be copied for the *Safety-First Book*.

SPELLING — ORAL

Here are some words you may need to use in writing on Safety topics. Learn to spell them. Use each in an original sentence. Consult your dictionaries if necessary.

accident	automobile	consideration	valuable
accidental	vigilant	chauffeur	capable
prevention	vigilance	official	caution
preventable	practice	traffic	explain
ambulance	practiced	essential	explanation
surgeon	practicing	survey	campaign
physician	responsible	necessary	illustrate
hospital	responsibility	committee	illustration
caution	avoid	submit	medicine
cautious	avoidance	submitted	discussion

WRITTEN COMPOSITIONS

Each pupil may write a *true* Safety-First story. Think out the story as you would for an oral lesson. Do not begin it until you have the entire story well thought out, and then do not write a word until the first sentence *in its exact form* is clearly in your mind. Follow the same plan with the remaining sentences. Read some of the stories in class and criticize them, giving good features first.

The stories should, of course, be copied on uniform paper. These stories will complete the Safety-First Book. Plan how you will fasten the sheets together, and make a suitable cover. How can you use the book in order to pass on the Safety-First idea to other children?

4. GROUP PROJECTS

Hold a club meeting to decide which of the following suggestions for projects you will carry out. Substitute others, if you prefer to do so. Divide the class into as many groups as you need for the projects you select, each group taking one.

I. Make Safety-First posters to hang in the halls and

schoolrooms of your building. The best artists should be on this committee.

II. Make a survey of your neighborhood to discover any conditions that may cause accidents. One committee reported the following conditions: flower pots and other heavy articles on window ledges; cluttered fire escapes; rubbish in back yards and cellars; unsafe cistern covers; dangerous ruts in roads; slides on icy sidewalks. Prepare a careful report, using the following form:

The Committee appointed by the Class to make a survey of the neighborhood of this school, presents through its chairman the following report:

This introduction will be followed by a description of the dangerous conditions discovered, and by suggestions for improving them. The report is then signed like this:

Respectfully submitted,
ROBERT I. BAKER
ESTHER R. COHEN
EDWARD A. MERRILL
JOHN B. RYAN
ANGELA SARTO

III. Using the same form, report what is done in factories near you to protect life. Or, if you live in the country, describe methods of protection at railroad crossings, if any, or tell what is done at creameries to keep the milk supply pure.

IV. Write a Safety-First play to be acted as a part of a special program. The committee will get from a library or some other source a book containing plays, and will study the form carefully. The dialogue form of writing conversation will be used.

Here is one suggestion: Imagine that some children have formed a Big Brother or Big Sister League to help the little folks to avoid danger of all sorts, such as exchanging candy, playing with matches, playing with sharp scissors, putting objects in their mouths. King Safety in Elf Land sends out the Safety Elves to report what they find the Big Brothers and Big Sisters doing. Use your imaginations and work out a clever play.

5. GRAMMAR — MODIFIERS

In the preceding chapters, you reviewed thoroughly verbs, nouns, and pronouns. There are other parts of speech whose business it is to help verbs, nouns, and pronouns make clearer pictures than would be possible without their help. Review thoroughly in class Sections XXIV and XXV, pages 269-270. Do everything that is required in these sections.

If any point is not fully understood, *ask questions*. Other members of the class will answer the questions, using the blackboard to illustrate the point under discussion.

Your teacher will then give you a rapid quiz to test your knowledge of the simple uses of these modifiers — adjectives, adverbs, and phrases introduced by a preposition.

Read thoughtfully the following description:

It was a large room on the lower floor, wainscoted with pine, and unpainted. Three lofty and narrow windows, with leaden lattices and small panes, looked southward toward the mountains. In one corner was a large, square bed, with checked curtains. In another a huge stove of painted tiles reached almost to the ceiling. An old sofa, a few high-backed, antique chairs, and a table, completed the furniture of the room.

"HYPERION," Adapted

Do you see the picture clearly? The first sentence gives a general picture of the room. What adjective tells you about the size of the room? What phrase introduced by the preposition *on* tells you where the room was? What is the principal word of the phrase? What article and what other adjective modify this noun? There are two other adjectives in the first sentence that add to the picture of the room; what are they?

Take the other sentences in turn and find all the adjective modifiers of nouns or pronouns — adjectives and phrases that do the work of adjectives.

What is the predicate verb of the second sentence? What adverb modifies the verb? What adverbial phrase modifies it? What information do these modifiers give?

The natural order of the parts of a sentence is subject first, followed by the predicate. Is the natural order followed in the third sentence? What is the predicate verb? the subject substantive? What adverbial phrase modifies the verb *was*? Find in the fourth sentence the subject substantive, the predicate verb, and all modifiers of the verb.

Find a sentence having a compound subject. What is the predicate verb? Is it transitive or intransitive? If transitive, what is its object? Give the modifiers of the verb, if there are any.

Do you see how impossible it would have been for Longfellow to give you a picture of this room without using modifiers?

READING DESCRIPTIONS

Copy from your reader or from some other book a short description to be read in class. The class may tell if they

saw the picture clearly after a single reading. *Listen! Try to see with your mind's eye!* Here is one to start off with:

Then from a neighboring thicket the mocking-bird, wildest
of singers,
Swinging aloft on a willow-spray that hung o'er the water,
Shook from his little throat such floods of delirious music
That the whole air and the woods and the waves seemed
silent to listen.

"EVANGELINE"

Exchange descriptions, and mark all adjectives with *a*, all adverbs with *ad*, and all phrases introduced by a preposition with *a. ph.* or *ad. ph.*, according to the work the phrase does.

STUDY OF DESCRIPTIONS

Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt; for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty; but it was usually bundled into a net to be out of the way. Round shoulders had Jo; big hands and feet, a fly-away look on her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman and didn't like it.

Amy, the youngest, was a regular snow-maiden, with blue eyes, and yellow hair curling on her shoulders. She was pale and slender, and always carried herself like a young lady mindful of her manners.

"LITTLE WOMEN," *Slightly abridged*

Read the above selection. How many pictures does it give? Find ten adjectives and tell what each modifies.

Find the modifiers of the following verbs and verb

phrases, stating whether each modifier is an adverb or an adverbial phrase: *was bundled, was shooting, carried.*

Read the selection once more. Do you see the sisters clearly? Describe each orally from memory.

WRITING A DESCRIPTION

The selection from "Little Women" describes two sisters who, instead of being alike, are decidedly different. Using two paragraphs, describe two contrasting children, two toys, two seasons, two rooms, or two books.

In class read the compositions and discuss the adjectives used. Were they appropriate? Could better ones be substituted?

Notice how carefully the adjectives in the following selection are chosen:

The mocking bird has a full, strong, musical voice. He can imitate the clear, mellow notes of the wood thrush as well as the savage scream of the bald eagle.

ALEXANDER WILSON

OVERWORKED ADJECTIVES AND ADVERBS

The following adjectives and their corresponding adverbs are sadly overworked and misused. Look them up in your dictionaries, and find the *exact meaning* of each. Then in class, all helping, make sentences in which they are correctly used: *nice, nicely; awful, awfully; elegant, elegantly; gorgeous, gorgeously; funny; grand.*

A DICTIONARY LESSON — SYNONYMS

In trying to use appropriate adjectives, you will find it helpful to use the dictionary. The definitions of an adjective will often suggest a better one to use.

You will often find after the definitions of a word another paragraph beginning with the syllable *Syn*. This abbreviation stands for synonyms. Synonyms are words that have the same, or nearly the same, meanings. For instance, after the definitions of *awful*, you will find something like this: *Syn. alarming, appalling, dire, dreadful, frightful, horrible, shocking, terrific.*

Write a list of synonyms for the following adjectives: *nice, elegant, fine, gorgeous, splendid*. You will find that among the synonyms of any of these words, there are often adjectives of *more exact meaning* that can be used in place of the overworked adjectives. Use each synonym in an original sentence.

Make a list of adjectives from the compositions in your notebook. Study each adjective by asking yourself these questions about it:

What common synonyms, if any, has this adjective?

Would one of these synonyms help express my thought more exactly than the adjective I used?

COMPARISON OF ADJECTIVES AND ADVERBS

Mistakes are sometimes made in choosing the correct form of an adjective or adverb when several things or several acts are compared. For this reason you will study the comparison of adjectives and adverbs. Here is a paragraph taken from a composition:

Uncle Hugh's present came on Christmas Eve in a tiny parcel. I took off the paper wrapping and found a small box. Eager to see what it contained, I fairly tore off the cover. Inside was a smaller box. I opened this and found a still smaller box. This contained the smallest box of all. It was only an inch square, but in it I found a lovely garnet ring.

How many boxes did the girl find? What adjective describes the first one? What adjective describes the second box? the third? the fourth and last?

All the boxes were small, but some had a *greater degree of smallness* than the others had. The simplest form of the adjective is said to be in the *positive degree*. The form showing that the second box had more "smallness" than the first box had, is in the *comparative degree*; and the form used to tell that the fourth box had the highest degree of "smallness" is in the *superlative degree*.

Study the comparison of the following adjectives:

<i>Positive degree</i>	<i>Comparative degree</i>	<i>Superlative degree</i>
small	smaller	smallest
great	greater	greatest
long	longer	longest
hard	harder	hardest
lovely	lovelier	loveliest

How is the comparative degree of each of these adjectives formed from the positive degree? How is the superlative degree formed from the positive? Regular adjectives like the above will give you little trouble, but there are some irregular forms. Commit them to memory.

<i>Positive degree</i>	<i>Comparative degree</i>	<i>Superlative degree</i>
good	better	best
much	more	most
little	less	least
many	more	most

Most adjectives having several syllables are compared as follows:

beautiful	more beautiful	most beautiful
useful	less useful	least useful

Compare the following adjectives: *intelligent*, *pretty*, *lovely*, *kind*, *independent*, *tall*. Use each form in a sentence.

COMPARISON OF ADVERBS

Adverbs are compared precisely as adjectives are. The words *more* and *most* or *less* and *least* are generally used with adverbs ending in *ly*.

<i>Positive degree</i>	<i>Comparative degree</i>	<i>Superlative degree</i>
soon	sooner	soonest
well	better	best
near	nearer	nearest
rapidly	more rapidly	most rapidly
slowly	less slowly	least slowly

DRILL EXERCISE

I. Find all adjectives and adverbs in the following sentences, and tell whether they are in the positive, comparative, or superlative degree. Give a reason for the choice of the comparative or the superlative form.

- Error is worse than ignorance.
- Ay, call it holy ground,
The soil where first they trod.
- There can be no more majestic sight than a herd of wild elephants.
- His frame was most loosely hung together.
- May is the taller of the sisters.
- May is the tallest girl in school.
- Ice is less heavy than an equal bulk of water.
- Water is heavier than ice.
- Which is the heaviest of all the minerals?
- Reason is stronger than force.
- An honest man's the noblest work of God.
- The heaviest bodies sometimes move most slowly.

CAUTIONS!

I. Use the comparative form of adjectives and of adverbs when two objects or acts are being compared :

1. This tree is taller than the other.
2. This tree is the taller of the two.
3. Robert ran more swiftly than Ned.

II. Use the superlative form of the adjective and of the adverb when more than two objects or acts are being compared :

1. This tree is the tallest in the grove.
2. This tree is the tallest of them all.
3. Of all the horses, White Star ran most swiftly.

III. Avoid sentences like the one below. Why?

Nellie's dress was more beautifuller than Fannie's.

IV. Avoid the habit of exaggerating by using superlatives too frequently. Have you known people who always describe what they have seen or what they own as the *loveliest*, or the *most beautiful*, or the *prettiest thing you ever saw*?

V. Look out for the spelling of adjectives ending in *y* when changing them to the comparative or the superlative form. Review the rules for forming the plurals of nouns ending in *y*. The rules apply in all cases when a suffix is added to words ending in *y*. Spell the comparative and superlative forms of *pretty*, *lovely*, *gray*, *heavy*.

VI. Learn to spell the adjectives that are used in numbering a series of words or things. Begin with *first* and go to *twentieth*. Write the words on the blackboard.

SELF-HELP IN COMPARING ADJECTIVES AND ADVERBS —
USE OF THE DICTIONARY

Look up *good* in a large dictionary and see how the dictionary helps you in comparing adjectives. This is the self-help way of using the correct forms of adjectives and adverbs when you are in doubt. Take no chances; go to the dictionary unless you are certain that you are right.

6. COMMON ERRORS IN THE USE OF MODIFIERS

Review "Miscellaneous Words" in the Correct-Usage Section, page 250. Study carefully the illustrative sentences under No. 1, and then make five sentences using correctly the adjective *good* and five using correctly the adverb *well*.

Is *well* an adjective or an adverb in the sentence below? Think whether it describes *Mother*, in which case it is a predicate adjective after the linking verb *seems*; or whether it modifies the verb *seems*, in which case it is an adverb.

Mother seems quite well this morning, thank you.

Review Rule No. 2 in the same section. Explain clearly why the first sentence of each of the groups given is correct and the second is incorrect.

Not words are said to be *negative* because they *deny*. Two *not* words used together are termed a *double negative*. Beware of double negatives!

A few other words convey a negative idea, and therefore must not be used with another negative. The adverbs *hardly* and *scarcely* are two such words.

Which sentence of each of the following pairs is correct? Which is incorrect, and why?

1. I couldn't hardly hear the music.
I could hardly hear the music.
2. Ned is scarcely large enough for the team.
Ned isn't scarcely large enough for the team.

Correct, in two ways whenever it is possible to do so, any of the following sentences that are incorrect. Use the corrected list in your daily drills if double negatives are still heard in your class.

1. I haven't no pencil.
2. It is scarcely warm enough for boating.
3. There isn't nobody at home.
4. The baby isn't hardly old enough to walk.
5. Don't tell nobody our secret.
6. Haven't you any time for practice?

Review Rule 3. *Then* is usually an adverb. *Than* is a conjunction, connecting parts of sentences. Complete the following sentences by using the word required :

I like oranges better (then, than) bananas.
Study your lessons and (then, than) you may play.
Ice is lighter (then, than) the same bulk of water.
It is better to try and fail (then, than) not to try at all.

7. THE PLACE OF MODIFIERS IN A SENTENCE

Nellie, standing on the street corner, saw an aëroplane.
Nellie saw an aëroplane standing on the street corner.

Each of the sentences above uses precisely the same words. Which expresses the thought accurately? Since it was Nellie who was standing on the street corner, and not the aëroplane, the modifying phrase "standing on the street corner" should be as close as possible to the noun *Nellie*.

If you find anything wrong with the following sentences, correct them and explain why you made the changes:

1. Mr. Smith would like to buy a gentle saddle horse for his son weighing eight hundred pounds.
2. No one should use the bicycle except the owner.
3. The mountain looms over the plain with its snow-capped summit.
4. A small child came down the street having curly hair.
5. A boy tossed the ball that was left-handed.

After correcting the sentences, make a list of the matters that you should be careful about in using modifiers. Do not attempt to do this until you have thoroughly reviewed all you have learned about modifiers.

8. STUDY OF A POEM

OLD IRONSIDES

Ay, tear her tattered ensign down!
Long has it waved on high,
And many an eye has danced to see
That banner in the sky;
Beneath it rung the battle shout,
And burst the cannon's roar; —
The meteor of the ocean air
Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee; —
The harpies of the shore shall pluck
The eagle of the sea!

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave:
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale!

OLIVER WENDELL HOLMES

The poem "Old Ironsides" was written while Oliver Wendell Holmes was a law student at Harvard University, upon reading in the morning papers one day that the old ship was to be broken up by the navy department. It was written at white heat, and appeared the following day in the "Boston Advertiser." The poem was copied by papers throughout the country, and so roused public sentiment that the vessel was saved.

Read the poem silently. Find several forcible expressions consisting of a noun and an adjective. Discuss the common meaning of the following words, and show how their use adds great force to the poem: *meteor, harpies, eagle, thunders*.

Read the poem aloud, using your voice in such a way that the meaning will be clearly brought out. Commit to memory this poem, or another poem or passage of prose that you select. Write your choice in your notebook for convenient review.

9. LETTER WRITING

Imagine that an aunt who has never seen you invites you to visit her, and asks you to describe yourself so that she may readily recognize you when you arrive at the station. Answer the letter. Here is a chance to use very exact

language, and to poke a little fun at yourself if you wish to amuse your aunt. Give special attention to your adjectives.

10. SUGGESTIONS FOR CLUB MEETINGS

Devote a club meeting to the enjoyment of beautiful word pictures. Each pupil should copy one that appeals to him, in either prose or poetry. Read the descriptions at the club meeting, and then select by vote a list of six adjectives that you think should belong to your vocabularies. Use these adjectives in sentences of various kinds. As seat work, write in your notebooks original sentences containing the selected adjectives.

ELECTING A STEERING COMMITTEE

Each new chapter introduces new matters to consider if you wish to use correct English, and the rules learned should be applied to the use of English at all times and in connection with all subjects. It is impossible to take time to criticize your English in every arithmetic, history, geography, nature, or other lesson, but it is quite possible to take time for this criticism *in one subject each week*.

Elect a steering committee of five pupils whose ears are well trained to notice errors. This committee will watch closely the English, in all subjects, and at the beginning of each week will announce in which class, other than English, the English shall be criticized for that week. Your teacher should be a member of this committee. At the close of each lesson in the subject selected for the week, the English should be criticized very definitely. The principal fight will be against CARELESSNESS. Weed out careless habits once for all.

11. PROBLEMS

I. Give orally the correct form of each of the following sentences :

1. Mother looks (pretty, prettily) in her new hat.
2. The honey tastes (sweet, sweetly).
3. The snake hissed (vicious, viciously).

II. Give orally a list of six adjectives that might be used to describe climate ; five that might describe your favorite hero ; five adverbs that might describe the way an automobile speeds along the road.

III. Which of the following words might correctly be modified by the adverb *awfully*? *good, pretty, wrote, lightened, tired, roared*.

IV. The conversation below is written in dialogue form. Write the conversation twice, the first time using direct quotations and the second time indirect quotations :

Mate: Good Admiral, what shall we do when hope is gone?
Columbus: Sail on, and on!

INVENTORY

Under "Good Stock" list adjectives and adverbs that you have learned to use correctly by consciously making the effort to do so. Under "Poor Stock" list expressions that you are planning to attack next.

AIMS

Select the aims that your class needs to set up. Add to your list this one: To apply at all times the lessons learned in the English period.

GENERAL REVIEW

I. THE USES OF CAPITAL LETTERS

Review thoroughly Section VIII, page 253, and also the following rules, learned this year. The first three rules relate to uses of capitals that you discovered yourselves. Compare with these rules those that you made and copied into your notebooks :

1. Any word in the salutation of a letter that names the person addressed, begins with a capital letter :

My dear Friend,
Dear Chum,

2. The words *north*, *south*, *east*, and *west* begin with capital letters when they indicate a part of a country, and not simply direction :

Corn is an important product of the West.
I have never lived in the North.

3. Titles that apply to persons begin with capital letters when they are used with a person's name :

George Washington was our first president.
He was followed by President Adams.

4. The word *O* is always written as a capital letter :
Come to me, O ye children.

5. All names applied to God begin with capital letters :
God is the Father of all mankind.

II. PUNCTUATION

Review thoroughly Sections IX–XV, pages 254–258. Write sentences illustrating the rules.

III. APPLYING THE RULES

When you write, do you always apply the rules you have reviewed? Your teacher will dictate sentences and paragraphs that will thoroughly test your power to apply what you know about using capital letters and marks of punctuation.

IV. GRAMMAR — REVIEWING FACTS

Review thoroughly Sections XVII-XXVII, pages 262-271. These sections contain a summary of the grammar facts learned in lower grades.

Review in the following way the grammar facts learned this year: Divide the class into six teams, and assign to each team one of these subjects: *Sentence study, nouns, pronouns, verbs, adjectives and adverbs, all other parts of speech*. Using the Index as a help in finding the lessons concerned, each pupil will prepare an outline of the subject assigned to his team. The Index will suggest one method of making an outline, but these review outlines should be fuller than those given in the Index. It will be necessary to study all the lessons you have had on the subject you are outlining.

The members of each team will then compare their outlines, select the best one, or make a new one by combining parts of several others, and put the outline on the blackboard when needed. The entire class will study from the outline, and will then answer rapid-fire questions asked by the team that made the outline. These questions should cover all the grammar facts that relate to the subject. The teacher will help, if necessary.

GRAMMAR APPLIED — CORRECT USAGE

The facts of grammar are of no use to you unless you can apply them. Test your power to use the facts by doing what is required in the following exercises. When discussing a point, imagine that you are trying to make it clear to a pupil who has never studied the subject.

1. Use in the following sentences the correct form of the pronoun indicated, and in each case explain your choice by the rules of grammar :

Father sent Mary and (I, me) to the postoffice.

We brought back letters for mother and (he, him) and for Nellie and (I, me).

(He, him) and (I, me) are going to race down the avenue.

The captain gave (he, him) and (I, me) a new football.

2. Choose the correct word in the sentences below, and explain your choice by the rules of grammar :

It was (they, them) who found my ring.

He said it was (I, me) that did it.

The medicine tasted (bitter, bitterly).

3. Choose the correct verb in each sentence below, and prove by the rules of grammar that you are right :

The field and the stream (is, are) bathed in sunlight.

(Is, Are) there any men in the boat you see yonder?

The seeds (was, were) blown about by the wind.

Each of the trees (was, were) tall and stately.

GRAMMAR APPLIED — COMPOSITION

Apply the rules you have learned whenever you speak or write in school and out of school.



AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!
America! America!
May God thy gold refine
Till all success be nobleness
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

KATHARINE LEE BATES

THE AMERICAN'S CREED

I believe in the United States of America as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign nation of many sovereign states; a perfect union, one and inseparable; established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support its constitution; to obey its laws; to respect its flag; and to defend it against all enemies.

WILLIAM TYLER PAGE

CHAPTER SEVEN

PROJECT: A DRIVE AGAINST CARELESSNESS

What is to be your special aim for the present? Do not forget it for a moment.

1. PLANNING THE DRIVE

Some time ago you made a drive against incorrect usage. Are you keeping up the struggle? You will now make a determined drive against CARELESSNESS in written work. In order that you may keep a close watch on the results of the drive, for the present write all compositions in your notebooks.

Have a club meeting to plan for the drive. Here are two suggestions, but others will occur to you:

1. Organize evenly matched teams, thus making the drive a contest. Keep the scores on the blackboard, putting a mark against a team for every careless mistake made by one of its members. The cleanest record wins.

2. Have in a conspicuous place an English Honor Roll. Put on the roll the names of all pupils who make *no careless mistakes*. A careless mistake is one that might be avoided *by taking pains; by using the dictionary, all language book helps, and the notebooks; and by applying constant self-criticism*. You will have no class help in preparing for this written work. Much of it will be done in study periods. This is *your* work.

Plan some method of examining the compositions that will permit you to take much of the responsibility for finding careless mistakes. Several committees might be appointed, each to go over a number of compositions before the books are passed to the teacher. If you form teams, each team captain with one or two helpers might do the work.

Since the Steering Committee is to plan for close coöpera-

tion between English and all other subjects, your oral English for a while will be judged by what you do in other recitations from week to week. While the drive is going on, your regular composition work will be mainly written—copying, dictation, story telling, social letters, business letters, describing, and explaining.

2. DIFFERENT FORMS OF WRITTEN WORK

COPYING LESSON

Review Section VI, page 251. *Follow the directions.*

Copy into your notebooks the anecdote "An American Gentleman" on page 116 and the first stanza of the poem on page 130.

DICTATION LESSON

Review Section VII, page 252 — Unstudied Dictation.

Write in your notebooks from dictation a paragraph that you have never seen, selected by your teacher. Before writing a word, have the entire sentence in mind, and decide what capitals and what marks of punctuation you will use. Try to see each sentence with your mind's eye. If you are not sure of the spelling of a word, leave a blank space and consult your dictionary at the close of the lesson.

METHODS OF IMPROVING COMPOSITIONS

1. Give more attention to selecting titles that will catch the interest of the reader. While your title should always relate definitely to the point of the story, it need not tell precisely what the point is. Arouse the curiosity of your readers.

In a book that you will enjoy reading, "Uncle Zeke and His Friends," are many stories, most of them about animals.

Below are some of the titles. Do they suggest interesting stories?

The Dog That Danced	The Story of a Narrow Escape
Lemonade Sandy	The Scratching on the Door
On Salt Water Ice	The Story of a Rooster

A girl used the title "Dog Biscuit" for a composition telling about her first attempt to bake cake. Was her first effort a success or a failure?

Would the following titles arouse your interest?

How Christmas Came at Midsummer
A Ghostly Night
A Strange Pet in a Strange Place

It is sometimes a good plan to write the story before selecting the title, because the details you give will often suggest a good title.

2. Give more attention to your opening sentence. For years you have practiced beginning your stories in an interesting way. The main point is to omit unnecessary sentences. Your first sentence, even though short, should include something that must be told. Notice the straight-from-the-shoulder sentence that begins the following extract, which you learned in a lower grade. Study it again.

THE AMERICAN BOY

What we have a right to expect from the American boy is that he shall turn out to be a good American man. Now, the chances are strong that he won't be much of a man unless he is a good deal of a boy. He must not be a coward or a weakling, a bully, a shirk, or a prig. He must work hard and play hard. He must be clean-minded and clean-lived, and able to hold his own under all circumstances and against all comers. It

is only on these conditions that he will grow into the kind of man of whom America can really be proud.

THEODORE ROOSEVELT

Notice how some writers use the question form at the beginning of a story.

Would you like to hear about a viking of our own time?

What was that in the semi-darkness ahead of me? A dog? Could it be true? I back-pedaled and whistled. A long, long, familiar growl greeted my ears and brought tears to my eyes.

Here is the beginning of a seventh-grade pupil's composition:

What was that lying on the track? Frightened to death, Molly and I began to run.

As an occasional means of variety, and where the question form will be more effective than a statement, you may wish to begin a composition with a question.

3. Give more attention to the end of your composition. *When you have finished your story, stop!* This is the most important rule to apply. If you plan your story well, you will have a strong final sentence.

What do you think of the following paragraph as a conclusion to a story about "How I Won the Four-Forty"? Where should the story have ended?

Up to this time I had kept up with the rest, but had strength in reserve. Just before we reached the line, I made a final spurt. For a moment the result was in doubt, but I crossed the line a winner. Then I went home, had a bath, and went to bed immediately after dinner.

Tell a short story, giving special attention to your opening and closing sentences.

WRITTEN COMPOSITION

Write in your notebook a short composition of not more than two paragraphs, selecting your own subject or using one that was referred to in the preceding lesson. Give special attention to your title, your opening sentence, and your last sentence.

3. STUDY OF A POEM

THE PIED PIPER OF HAMELIN

Hamelin town's in Brunswick,
By famous Hanover city;
The River Weser, deep and wide,
Washes its walls on the southern side;
And pleasanter spot you never spied;
But, when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
From vermin, was a pity.

Rats!
They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

The people of Hamelin were so dismayed by the plague of rats, that they insisted that something should be done to destroy the pests. As the Mayor and Council were debating the matter, a stranger appeared. He was dressed in a coat that was half

yellow and half red, but in spite of his strange appearance, every one greatly admired him.

The stranger, who was a Piper, told the Council that by means of a secret charm he could rid the town of rats, and would do so for a thousand guilders. A bargain was immediately concluded.

.

Into the street the Piper stept,
 Smiling first a little smile,
 As if he knew what magic slept
 In his quiet pipe the while:
 Then, like a musical adept,
 To blow the pipe his lips he wrinkled,
 And green and blue his sharp eyes twinkled,
 Like a candle flame where salt is sprinkled;
 And ere three shrill notes the pipe had uttered,
 You heard as if an army muttered;
 And the muttering grew to grumbling;
 And the grumbling grew to a mighty rumbling;
 And out of the houses the rats came tumbling.
 Great rats, small rats, lean rats, brawny rats,
 Brown rats, black rats, gray rats, tawny rats,
 Grave old plodders, gay young friskers,
 Fathers, mothers, uncles, cousins,
 Cocking tails and pricking whiskers,
 Families by tens and dozens,
 Brothers, sisters, husbands, wives —
 Followed the Piper for their lives.
 From street to street he piped, advancing,
 And step for step they followed dancing,
 Until they came to the River Weser,
 Wherein all plunged and perished!

.

ROBERT BROWNING

This is not the end of the story. If you have not the poem in some book at school, appoint some one to get from the

library a volume of Browning's poems and read the entire poem to the class. Then tell the story from an outline, different pupils each taking one topic.

4. HABIT-FORMING DRILL — CORRECT PRONUNCIATION

Look at the picture on the following page. What good-English story does it tell?

Write on the blackboard the correct expressions that should take the place of the rats' names, and repeat them singly and in sentences.

Imagine that the names of the rats that are not tagged are the common mispronunciations of the following words. Drill on these words also, following the advice of Alexander Graham Bell, the inventor of the telephone:

Sound every letter in every word unless there is a reason for not doing so, as where letters occur that are properly silent.

clothes	pumpkin	arctic	arithmetic
history	library	surprise	stature
temperature	difference	delivery	factory
secretary	interest	candidate	separate
jewelry	judgment	particular	every
several	vegetable	grocery	memory
February	chocolate	government	courtesy
poetry	family	general	evening
bravery	recognize	victory	regular

ORAL DESCRIPTION

Describe the picture on page 146. You might begin by saying, "The picture shows the Good-English Piper luring the Careless-Pronunciation Rats to destruction. At the left stands the Piper. He —" etc.



Think out the description very carefully before coming to class. Give special attention to your adjectives and to your verbs. You may wish to consult your dictionary for synonyms.

WRITING A CONVERSATION

Imagine that the pupils of a certain city almost without exception pronounce words carelessly. The superintendent invites the Good-English Piper to get rid of the troublesome habit. Write the conversation that takes place when the Piper calls at the superintendent's office.

Use direct quotations, and apply all the helps you need. If the punctuation is not *exactly right*, it will be *altogether wrong*. There is no middle ground.

5. GRAMMAR — COMPLEX AND COMPOUND SENTENCES

Review thoroughly Lesson 3 on page 9. Using a simple sentence, tell something about your favorite book. Express in a simple sentence with a compound subject a thought about two or more games that you like to play. In a simple sentence with a compound predicate, tell two things you did before coming to school this morning.

Read the following paragraphs:

The rehearsal for the Christmas play was over. I sat down on the floor to look at a book. I had on my fancy costume. The sash was long and thin. It flew over the gas heater. I did not know this. The sash was soon ablaze. In my excitement I tried to get up. That was the worst thing to do. Just then mother came in. She extinguished the flames with her hands. The ashes of my beautiful sash fell to the floor.

The rehearsal for the Christmas play was over and I sat down on the floor to look at a book. I had on my fancy costume. The sash, which was long and thin, flew over the gas heater. I

did not know this and the sash was soon ablaze. In my excitement I tried to get up, but that was the worst thing for me to do. Just then mother came in and extinguished the flames with her hands. The ashes of my beautiful sash fell to the floor.

In what way do the paragraphs differ? Which is the more pleasing? Stories told in sentences of the same kind and of about the same length are monotonous. In the second story the thoughts were combined in several different ways, and you will now study the kinds of sentences formed in this way, beginning with very short ones.

COMPOUND SENTENCES

The door opened.

Father came in.

What kind of sentences are these, according to their *use*? What kind are they according to their *form*? The thoughts expressed are so closely related that they can be combined into a single sentence:

The door opened and father came in.

Prove that this is not a simple sentence. Although "The door opened" and "Father came in" were *sentences* before they were united, each is now called a *clause*. What is the first clause? the second? These clauses are called *independent clauses* because neither affects the meaning of the other. They were joined simply because the thoughts were closely related and the longer sentence is more pleasing than the two very short ones. What conjunction connects the clauses? *And*, *but*, *or*, and *so* are the common conjunctions that connect independent clauses.

Give the clauses in the following sentences, and name all predicate verbs and subject substantives:

1. I am thirteen years old, but my sister is only seven.
2. You must obey the rules or you must leave the game.
3. Henry W. Longfellow was a great poet, but he was a very modest man.
4. I opened the cage and the canary flew upon my shoulder.
5. Government is a trust and the officers of the government are trustees.

The sentences you have been studying are called *compound sentences*.

A clause is a part of a sentence that has a subject and a predicate.

A compound sentence is one that contains two or more independent clauses.

Find in the second story on page 147 three compound sentences formed by joining two simple sentences from the first story. Find one simple sentence that was formed by joining two other simple sentences and by making another slight change. Find one sentence that is neither simple nor compound. You will learn about this kind soon.

THE CORRECT USE OF COMPOUND SENTENCES

My horse was lazy and I touched him with the whip and that started him and he went off at a gallop and I was frightened nearly out of my wits.

Prove that the above selection is a compound sentence. How many clauses has it? What conjunction joins them? This is a kind of compound sentence *not to write*. As a rule, use not more than two independent clauses in a single sentence.

The sun was shining and I had a toothache.

Give the clauses of this sentence. Should these clauses be joined? Why, or why not?

Copy from compositions in your notebook five compound sentences. In class prove that each sentence is compound, and that its clauses are closely enough related to justify your joining them.

COMPLEX SENTENCES

Tom will go *soon*.

Tom will go *when the rain stops*.

What kind of sentence is the first? The adverb *soon* modifies the verb phrase *will go*, because it shows *when* Tom will go. What words in the second sentence show when Tom will go? *When the rain stops* is a clause whose subject substantive is *the rain* and whose predicate verb is *stops*. But the clause is not independent, because it modifies the verb *will go* just as the adverb *soon* does in the first sentence. The clause is therefore an adverbial clause, because it does the work of an adverb. And because it modifies a part of the independent clause, it is itself *dependent*.

My brother has a *small* pony.

My brother has a pony *of small size*.

My brother has a pony *that is small*.

These three sentences have the same meaning. What adjective describes *pony* in the first sentence? What adjective phrase describes *pony* in the second sentence? What clause describes *pony* in the third sentence? What is the predicate verb of the clause? the subject of the clause? the predicate adjective?

Because the clause *that is small* describes *pony*, it is called an *adjective clause*.

Which clause of the sentence is the independent clause? the dependent? The independent clause is called the

principal clause, and the dependent clause is called the *subordinate clause*. Find in your dictionary the meaning of the word *subordinate*, use it in an original sentence, and then explain why it is a good name for a dependent clause.

A complex sentence is one that contains a principal clause and one or more subordinate clauses.

Prove that the underlined clauses in the following sentences are subordinate, and tell whether each does the work of an adjective or an adverb; that is, whether each is an adjective or an adverbial clause:

1. All that glitters is not gold.
2. The rain comes when the wind calls.
3. If you're waking, call me early.
4. Success is half won when one forms the habit of work.
5. Make hay while the sun shines.

Name the principal and the subordinate clauses of the following sentences, and tell whether each of the latter is adjective or adverbial, and why:

1. Some people always grumble because roses have thorns.
2. I am thankful because thorns have roses.
3. The man who never makes a mistake never makes anything of value.
4. Tyranny begins where law ends.
5. Come home promptly when school is out.
6. Eli Whitney, who invented the cotton gin, was a teacher.

Turn back to the second story on page 147, and tell what kind of sentence each is, and why.

Copy from a composition of your own five complex sentences, and underline the subordinate clause. One

pupil may write on the blackboard a one-paragraph story. As a class exercise, tell whether each sentence is simple, complex, or compound.

THE PROPER USE OF COMPLEX SENTENCES

You have seen that using different kinds of sentences gives variety to a composition that might otherwise be very monotonous. You will now discover how the choice of a certain form of sentence may give additional force to what you wish to say.

Mother saw the burning sash.
She quickly extinguished the flames.

If your clothing had been in flames, should you consider more important the fact that your mother saw the flames or the fact that she extinguished them? Since you wish to emphasize the fact that the fire was put out, you will select a sentence form that will make this fact stand out prominently. The thoughts might be combined as follows:

1. Mother saw the burning sash and she quickly extinguished the flames.
2. When mother saw the burning sash, she quickly extinguished the flames.
3. Seeing the burning sash, mother quickly extinguished the flames.

What kind of sentence is the first? the second? Does the compound sentence emphasize the main thought you wish to express? Why, or why not? Now look at the complex sentence. What is the subordinate clause? By putting the less important thought into a subordinate clause, the main thought is made to stand out more clearly. Is the compound or the complex sentence the more forceful? The

third sentence uses the phrase *seeing the burning sash* instead of the subordinate clause. This makes the main thought stand out even more prominently. Which sentence is the most pleasing?

SELF-HELP IN PROCURING SENTENCES FOR PRACTICE

Each pupil may find and copy two good simple sentences, two compound sentences of two clauses each, and two complex sentences containing but one subordinate clause each. Write after each sentence *simple*, *complex*, or *compound*, as required. Appoint a committee to take charge of this collection of sentences, and to put on the blackboard for several days six of the sentences, two of each form. Decide whether the sentences are of the form claimed for them, giving reasons for your opinion. Then practice changing the forms of the sentences in as many ways as possible, in each case selecting the preferred form.

BUILDING COMPLEX SENTENCES

In building a complex sentence, decide first what your principal clause is to be. You might state it first as a simple sentence; for instance, *The sun was shining brightly*. Then you might select either an adjective clause to modify *sun*, or an adverbial clause to modify *was shining*.

The sun, which had earlier been overcast, was shining brightly.

The sun was shining brightly when we started on our walk.

Build complex sentences by making each of the following sentences the principal clause of a complex sentence. In each case use the kind of subordinate clause indicated:

1. The alarm clock awoke me. (adverbial)
2. A stranger stopped at our gate. (adjective)

3. The fire was quickly extinguished. (adverbial)
4. Thomas Edison is a man of international fame. (adjective)

Review thoroughly all you have learned about complex sentences; then do the following:

1. Explain clearly the difference between a simple, a complex, and a compound sentence.
2. Tell clearly how this sentence study will help you in your own oral and written work.
3. Give the meaning of all new grammatical terms you have learned to use. Write the list on the blackboard.

Remember always that the grammar lessons are lessons in composition. They are useless unless you apply what they teach whenever you speak and write. Try to have thoughts worth expressing, and then express them in such a way that those who listen will get the full meaning and force of your thought.

From now on, give special attention to the way in which you build your sentences. Work for *clearness*, *variety*, and *force*.

6. STUDY OF A STORY

THE STORY OF A BRAVE SCOUT

It all happened in Tennessee in 1863. General Bragg had ordered the formation of a body of scouts to keep him informed of the movement of the Federal troops under General Dodge. Among the scouts was Sam Davis, only twenty years of age, but noted for his coolness, daring, and endurance.

It was not long before General Dodge became aware that his plans were being accurately reported to General Bragg, and a company of cavalry nicknamed the "Jayhawkers" was ordered to find and capture the scouts.

At just that time the leader of the scouts had summoned

Sam Davis and committed to his care valuable papers, reports, and maps for General Bragg. With the documents hidden in his shoes and his saddle, Davis started for headquarters. He was almost immediately captured by a body of Jayhawkers and with other prisoners taken to Pulaski.

From the first the Federal officers became strongly attached to the boy, who was a striking combination of gentleness and strength. Since Davis had been acting only as a messenger, General Dodge told him that his life could be spared if he would reveal the name of the person who had given him the papers. In this way only could he save the boy. But Davis firmly refused, and so the stern rules of war took their course, and the prisoner was condemned to die as a spy.

Just before the end, Captain Armstrong, the Federal officer whose duty it was to carry out the sentence, broke down. "Sam," he said, "I would rather die myself than execute sentence on you."

"Never mind, Captain," was the gentle reply. "You are doing your duty. Thank you for all your kindness."

At that moment the chief of the Federal scouts dashed upon the scene, leaped from his horse, and pleaded once more with Davis to give the desired information and so to save his life. Then Sam arose, and with flashing eyes gave his final answer. "No, I cannot. I would rather die a thousand deaths than betray a friend or be false to duty."

In the beautiful grounds of the State Capitol at Nashville, Tennessee, stands Sam Davis's monument — a mute tribute to the memory of the boy who loved life but who loved honor more.

Read the story silently. What do you like about it? Which part of the story forms the introduction? the story itself? the conclusion? Write on the blackboard an outline of the story, and tell the story in relay, each pupil taking one topic. Tell the story at home.

Tell in class stories of other heroes who preferred death to dishonor.

7. WRITTEN COMPOSITION — EXPLAINING

Explain very accurately how to play a game, or how to do a certain kind of work, such as making a bed, sweeping a room, setting out tomato plants, or the like. Use exact language, avoid repeating *I* and *then* too often, give the steps in their right order, and make your point. Before copying your composition into your notebook, be sure that you have heeded these four cautions.

WRITING A SOCIAL LETTER

Write a real letter to a friend, keeping in mind these points: think of the interests of the person to whom you are writing, make the letter bright and "newsy," have no unnecessary opening sentences, and *stop when you are through*. Use all necessary helps. Copy the letter into your notebook, and then direct the envelope and mail the letter.

WRITING A BUSINESS LETTER

Review "Business Letters," page 261. Imagine that on your way to school this morning you noticed that a fire-alarm box had been broken by a truck. Write a letter to the fire chief telling him of the accident. You should give him all the necessary information, *but nothing more*. Or, you may order from a firm that you know a book that you would like to own.

In your notebook, follow the letter by a diagram of an envelope properly addressed.

8. PROBLEMS — ORAL

I. Use in the following sentences one of the pronouns indicated, and prove by applying the rules of grammar that you are right:

1. Have you ever seen the commanding officer? That is (he, him).
2. The garden belongs jointly to (he, him) and (I, me).
3. (He, him), (her, she), and (I, me) went to the concert.

II. Arrange in a more polite order the proper nouns and the personal pronoun in the following sentence:

Frank, I, and Will went to the movies.

III. Study the following paragraph, and tell whether each sentence is simple, complex, or compound, and why. There are two simple sentences, one compound sentence, and two complex sentences. Why does *West* begin with a capital letter?

The North American Indians have withered from the land. Their arrows are broken, their springs are dried up, and their cabins are in the dust. Their council fires have gone out on the shore. They are shrinking before the mighty tide that is pressing them to the West. They must soon hear the roar of the last wave, which will settle over them forever.

CHARLES SPRAGUE, *Adapted*

PROBLEMS — WRITTEN

I. Write correctly the following paragraph:

A friend of president roosevelts once criticized him for something he did while president of the united states my dear fellow said roosevelt where you know of one mistake i have made i know of ten

II. Make a list of all contractions in the following selection, give the words for which each stands, and give the letter or letters omitted. Do it in this way: *That's = that is—i.*

Explain the use of all capitals, periods, commas, and quotation marks.

"That's a good boy," said the little gentleman. "Never mind your brothers. I'll talk to them."

"Pray, sir, don't do any such thing," said Gluck. "I can't let you stay till they come; they'd be the death of me."

"Dear me," said the old gentleman, "I'm sorry to hear that. How long may I stay?"

"Only till the mutton's done, sir," replied Gluck, "and it's very brown."

"THE KING OF THE GOLDEN RIVER"

III. Insert commas wherever needed in the following selections:

1. Building a bridge draining a swamp and covering a drain are all forms of service in which good citizens must coöperate.

2. The Pied Piper was followed by white rats brown rats gray rats and tawny rats. Father rats mother rats sister rats and brother rats were all charmed by his music.

IV. Use in original sentences all words that contain an apostrophe in the first and second stanzas of "The Pied Piper of Hamelin."

V. Write on the blackboard for class criticism sentences containing the following words: *too, here, you're, its, their, there, they're, well* (adverb).

INVENTORY

Look over all the compositions in your notebook to see if there is any particular kind of mistake that you have made week after week. Perhaps you omit the apostrophe in writing the possessive form of nouns; perhaps you do not punctuate direct quotations correctly; perhaps you do **not make sure of the spelling of every word before you**

hand in your composition ; perhaps you are satisfied even though margins and indentions are not exactly right.

Inventory as bad stock any of these bad-English habits that you still have. *Look at this list every time you write, and do not hand in your work until you are certain that it is free from these particular errors.*

CLASS AIMS

Has CARELESSNESS disappeared from the work of the class? If not, to complete the work of destruction should remain your leading aim. The Steering Committee should suggest one or two additional aims in connection with using good English *at all times*. The Bulletin-Board Committee will write all the aims on the blackboard. It will be well to add to your new aims the following old friends :

Stand erect! Speak distinctly! Watch your sentences!

CHAPTER EIGHT

1. SECURING CLEARNESS AND FORCE

Besides speaking and writing correctly, you should strive to speak with force and clearness. This lesson will help you if you apply what it teaches.

I. INVERTING THE NATURAL ORDER OF WORDS

Read the following description of a boy's mad race upon his pony Lollo :

Away went Lollo and away went Jackanapes' hat. Away went Spitfire, mad with the rapture of the race and the wind in his silky ears. Away went the geese, the cocks, the hens, and the whole family of Johnson.

“ JACKANAPES ”

What is the predicate verb of the clause *away went Lollo* ? the subject substantive ? the adverb modifier of the verb ? Are the words arranged in their natural order ? Find other places where the natural order of the words is inverted.

Read the paragraph, placing the subjects before their verbs. You will begin, “Lollo went away and Jackanapes' hat went away. Spitfire,” etc. Does it sound like the story of an exciting race ? Which manner of telling is more forceful ?

Study the following selections in the same way and discover whether the natural order of the words or the inverted order is the more forceful or the more pleasing :

Very delicate was the china, very thin was the bread and butter, and very small were the lumps of sugar.

“ CRANFORD ”

Smack went the whip, round went the wheels.

"JOHN GILPIN"

On either side the river, lie
Long fields of barley and of rye.

"THE LADY OF SHALOTT"

Are you to conclude that the inverted order of subject and predicate *always* is the better? The writers of the above selections used the natural more frequently than the inverted order. Their skill lay in knowing when to choose the inverted order.

II. PUTTING MODIFIERS IN THE BEST PLACE

Added force may be secured also by the best arrangement of modifying phrases and clauses. The phrases and clauses in the following sentences are underscored. Which are phrases? Which are clauses? Explain the difference. Which form of the sentence do you prefer? Which form should not be used, and why?

1. The man and the bear remained in the cave that was so damp all night long.

2. All night long the man and the bear remained in the cave that was so damp.

3. The man and the bear remained all night long in the cave that was so damp.

Rearrange in as many ways as possible the following sentences, and select the form that you prefer.

1. The news traveled very rapidly through the town.
2. At last Eppie, glancing at the clock, checked her play.
3. The pony galloped down the hill at a tremendous pace when the whistle blew.

4. Every man, however humble his station, exercises some influence for good or for evil over his neighbors.

5. Just outside the city on a sunny slope stood the house in which my father was born.

In preparing your oral and written compositions, give special attention to the order in which you arrange the parts of sentences.

III. VARYING THE LENGTH OF SENTENCES

You have already learned that a paragraph made up of sentences of about the same length is very monotonous. Read the following paragraph from "Kidnapped," by Robert Louis Stevenson, and note the variety in sentence length.

It was half-past twelve of a very cold night. I was almost frozen. I took off my shoes and walked to and fro upon the sand, barefoot and beating my breast with infinite weariness. There was no sound of man or cattle. Not a cock crowed. I heard only the surf beating in the distance. By the sea that hour in the morning, and in a place so desert-like and lonesome, I had a kind of fear.

Which sentences relate to the boy's physical condition? Which ones relate to his surroundings? Read the latter sentences once more and note how the use of short sentences, each expressing a single thought, emphasizes the quiet and the loneliness of the place and prepares you for the final expression of fear.

This selection illustrates how short, simple sentences may be used to give force as well as variety to a paragraph.

Turning back to "Work," on page 71, read aloud short sentences that are very expressive. Are all the sentences equally short? Do not make the mistake of using always sentences of the same length.

IV. VARYING THE FORMS OF SENTENCES

Force and variety may also be gained by mingling simple, complex, and compound sentences, as each may best suit the particular thought or thoughts to be expressed.

1. Use compound sentences when you wish to express two or more closely related thoughts that are of equal rank, as in the second sentence of the following paragraph:

On Saturday we went to New York shopping. Mother bought a dress, Aunt Mary bought a hat, and I bought an entire outfit.

2. Use complex sentences when one of several related thoughts is concerned with the main fact, and the others in some way serve the main fact. In the following sentence, the main fact is that Mr. Brown was nominated for Congress, and the fact that he was formerly a state representative serves to explain who Mr. Brown is.

Mr. Brown, who was formerly our state representative, has been nominated for Congress.

In many cases the principal thought is made to stand out still more clearly by substituting a phrase for the subordinate clause. This change to a simple sentence often gives greater smoothness to the sentence.

Mr. Brown, our former state representative, has been nominated for Congress.

From now on, give special attention to your sentences. Vary their length and form, in order to insure variety, force, and smoothness.

Give special attention also to your connecting words. Clauses of equal rank are usually joined by one of the following conjunctions: *and, but, or, nor, therefore.*

Common connecting words joining a subordinate to a principal clause are the conjunctions *because, than, that, though, although, if, whether*; the pronouns *who, whom, which, what, and that*; and the adverbs *when, where, while, how, after, until, since, why*.

WRITTEN EXERCISE

Combine in as many different ways as possible the sentences of each pair below. You should have at least three forms for each pair. After each sentence write the word that describes its form — simple, complex, or compound — and make an *x* after the sentence in each group that you prefer.

1. Samuel F. B. Morse was the inventor of the electric telegraph.
He changed the business methods of the world.
2. "Treasure Island" is a story of adventure.
It is my favorite book.
3. Last year I was in the seventh grade.
I learned to enjoy reading.
4. Irrigation is practiced in California.
It makes vast areas productive.
5. Iron is the most useful metal in the world.
It is also the most abundant.

2. ORAL AND WRITTEN COMPOSITION

If possible, prepare each week one oral and one written composition. Try to apply all you have just been taught about securing force and clearness. On the following page you will find a list of topics from which you may choose, or you may select your own subjects.

1. Home Interests

Getting Mother's Birthday Present
My Experiences as Furnace Man
The Dinner I Cooked for Father
Making a Fireless Cooker
Helping My Young Brother (or Sister)
When Mother Let Us Make Candy
Alone in the House at Night

2. School Happenings

My First Cooking Lesson
Learning to Know My Geography Textbook
My Plan for the Arrangement of My Desk
An Interesting Visitor to Our School
Waiting for My Report Card
For the Honor of Our School
Our Visit to the Public Library

3. Recreation

A Thrilling Home Run
Learning to Pitch a Curve
An Incident at Camp
Why Bob Was Chosen to Be Our Captain
A Good Game around the Family Table
My First Game of Tennis
Playing Dolls with the Little Folks

When criticizing the compositions, ask yourself these questions:

1. Was the subject so limited that interesting details could be given?
2. Did the story have an interesting beginning, a main part with the facts arranged in their natural order, and a suitable conclusion?
3. Was the sentence structure good?
4. Were the words well chosen?
5. Were any common errors of speech made?

3. GRAMMAR — SENTENCE STUDY

ANALYZING SENTENCES AS A MEANS OF SELF-HELP

Using the Index, review thoroughly all that you have learned about sentence structure, giving special attention to simple, complex, and compound sentences. Make the difference between these kinds of sentences very clear to your classmates. Use the blackboard.

One of the most important matters in both oral and written composition is to be certain that the groups of words you use really *are* sentences. By this time many of you will have developed a "sentence sense" that will help you in most cases. When in doubt about a certain sentence, test it by taking it to pieces; that is, by *analyzing* it.

Many years ago an aged hermit of peculiar appearance lived in this lonely valley.

Suppose a person wished to test the sentence above. He would analyze it somewhat in the following manner. Imagine that he is "thinking aloud."

If this is a sentence, it must have a predicate verb. The only verb I find is *lived*. I ask, "Who lived?" and find that it was a hermit. *Hermit* is therefore the subject substantive and *lived* is the predicate verb.

Hermit is modified by the article *an*, by the adjective *aged*, which describes him, and by the adjective phrase *of peculiar appearance*, which also describes him. The predicate verb *lived* is modified by the adverbial phrase *in a lonely valley*, which shows *where* the hermit lived, and by the adverbial phrase *many years ago*, which shows *when* he lived there. The words form a sentence, because they contain a subject substantive and a predicate verb, and completely express a thought. The sentence is simple, because it has but one subject substantive and one predicate verb.

Imagine his testing the following group of words:

When my mother went to Washington with the Daughters of the American Revolution

He proceeds precisely as he did before, but at the last discovers that the words do not completely express a thought, the word *when* apparently being a connecting word as well as an adverb. The words form a clause, but they do not form a sentence. He completes the sentence by supplying a principal clause, whose predicate verb is modified by the given clause.

When my mother went to Washington with the Daughters of the American Revolution, she visited the White House.

The words now form a complex sentence of one principal clause and one subordinate clause.

The long winter has gone at last, and we joyfully welcome the spring.

If he were to test this sentence, he would find two verbs, *has gone* and *welcome*, each having a subject of its own. The sentence therefore contains two clauses, and because the clauses are independent, it is a compound sentence. The conjunction *and* connects the clauses. He would then analyze each clause as he analyzed the simple sentence.

The sun had set before I finished my work.

In this sentence he would find two verbs, *had set* and *finished*, each having a subject, and therefore he would conclude that the sentence contained two clauses. The connecting word is *before*, and since *before* causes the second clause to tell *when* the sun had set, the clause is a subordinate clause, and the sentence is complex. The subordinate

clause is an adverbial clause, modifying *had set*. Each clause would then be analyzed separately.

When analyzing sentences, take the following steps:

1. Tell the kind of sentence according to use.
2. Read the sentence thoughtfully, and find the verb or verbs, and the subject or subjects. If there is but one predicate verb and one subject, the sentence is simple, provided that the thought is completely expressed.
3. If there are two or more verbs, each with its own subject, the sentence has a corresponding number of clauses. Study the connecting words, and discover whether they leave the clauses independent, or subordinate any of them to a principal clause. You will then know whether the sentence is complex or compound.
4. Analyze the simple sentences and each clause of the other sentences by taking the following steps:
 - a. Give the predicate verb.
 - b. Give the subject substantive.
 - c. Name the object of the verb if the verb is transitive, or the predicate noun, predicate pronoun, or predicate adjective if the verb is a linking verb.
 - d. Give the modifiers of the subject substantive.
 - e. Give the modifiers of the predicate verb.
 - f. Name all conjunctions and tell what they connect — words, phrases, or clauses.

ORAL ANALYSIS

Analyze the following sentences:

1. Plants will quickly wither unless water is supplied to them.
2. They need moisture, but too much water is injurious.
3. Who invented the cotton gin?
4. Marconi, who invented wireless telegraphy, is an Italian.
5. Courage is undoubtedly contagious, but some persons never catch it.

6. Great works are performed not by brute force but by perseverance.
7. How swiftly the river flows!
8. In this world a man must be either a hammer or an anvil.
9. The house which stands beside the road has a welcome for all travelers.
10. Write your name plainly on your paper.
11. I have never been abroad because travel is so expensive.
12. What were the boys doing on the raft?
13. Light is the most wonderful of all God's gifts.
14. Quarrels are usually short when the fault is altogether on one side.

APPLYING THE POWER TO ANALYZE SENTENCES

You probably realize that you have been analyzing sentences merely for practice. The power you have gained from the practice should be constantly applied in the following ways:

1. *To make better sentences.* Discovering how sentences are constructed by others is one way of learning how to build better original sentences.
2. *To test your sentences.* When in doubt whether a group of words you have written is a sentence, analyze it.
3. *To help get the meaning of sentences you read.* Sentences are sometimes puzzling because of their length, or because the parts are transposed. The following lines are from Longfellow's "Evangeline:"

In that delightful land which is washed by the Delaware's waters,
Guarding in sylvan shades the name of Penn the apostle,
Stands on the banks of its beautiful stream the city he founded.

When you read the first line, you realize at once that although it has a subject and a predicate, it is a clause which shows the *where* of some fact yet to be discovered. The next line adds to the picture, but does not state the main fact.

The first word of the third line, the verb *stands*, immediately gives you a clue. You ask yourself, "What stands?" and find that it is *the city*, immediately realizing that you have found the main thought.

In general, when studying such a passage, you will have solved your problem when you have located the main verb or verbs, their subjects, and all modifiers. It is by no means necessary, then, to complete the analysis. Stop when you have accomplished your purpose.

Form the habit of using your power to analyze sentences in connection with your literature lessons. If you fail to understand a sentence because it contains unfamiliar words, use your dictionaries; if you fail to understand it because it is long, or because the parts are not arranged in their natural order, analyze the sentence, hunting first for the main verbs.

COLLECTING SENTENCES FOR PRACTICE IN ANALYSIS

In order to secure a stock of sentences for practice in analysis, each pupil may write a simple sentence, a compound sentence of two clauses, and a complex sentence of two clauses. Take the sentences either from your own compositions or from books that you have read. Test each sentence before you hand it in to make certain that you have one sentence of each form. These sentences will be used for practice whenever your teacher feels that further practice is needed. Your *own* sentences, however, are the important ones for you to study.

NOUN CLAUSES

Sometimes subordinate clauses are used as substantives—that is, as nouns and pronouns are used. These clauses are

called *noun clauses* or *substantive clauses*. Noun clauses, however, are used much less frequently than adjective and adverbial clauses, and you are not likely to use them consciously when trying to subordinate one thought to another in a sentence. If your teacher wishes you to study them now, you will find a brief treatment of the subject on page 234.

4. THE PUNCTUATION OF COMPLEX AND COMPOUND SENTENCES

1. A subordinate clause at the beginning of a sentence is usually set off by a comma :

If you go to the library, will you please get "Ivanhoe" for me?

2. If a compound sentence contains but two clauses, these clauses are usually set off from each other by a comma, unless they are very short :

Experience keeps a dear school, but fools will learn in no other.

3. If a compound sentence contains a series of clauses, the clauses are usually set off from each other by commas :

Some are born great, some achieve greatness, and some have greatness thrust upon them.

4. A semicolon is sometimes used to separate the clauses of sentences, particularly if any of the clauses contain commas. After a semicolon, the connecting word is sometimes omitted :

Enthusiasm is necessary to success; nothing great was ever accomplished without it.

At bedtime he put the paint box under his pillow, and got hardly a wink of sleep; for, all night long, his fancy was painting pictures in the darkness.

NATHANIEL HAWTHORNE

5. MORE ABOUT PRONOUNS

You will remember that pronouns rank next to verbs as trouble makers, because they have different forms when used in different relations. Review pronouns thoroughly, using the Index.

In class, have a rapid quiz in which you try to bring out every important point. Give special attention to the correct use of personal pronouns. What mistakes in using them are made in your class?

RELATIVE PRONOUNS

There are other classes of pronouns besides personal pronouns, and they also need careful study, because mistakes in using some of them are frequently made.

Take this sentence: "A boy stopped the runaway." Now modify *boy* by using a subordinate clause to tell something about him. You get a sentence like the following:

A boy *who was only ten years old* stopped the runaway.

Give the adjective clause. The word *who* relates to *boy*, and is therefore a pronoun. At the same time it joins the subordinate clause to the principal clause. Find in the following sentences words used precisely as *who* is used in the sentence studied.

1. The horse that won the race was sold for five thousand dollars.

2. The house which stands on the corner was built recently.

Who, *which*, and *that* are all pronouns. They are called *relative pronouns* because they relate to a preceding substantive, and also act as connecting words. The word in the principal clause to which each relates is called the *antecedent* of the pronoun. Find the antecedents of *who*, *which*, and *that* in the sentences given.

What is also sometimes used as a relative pronoun. When so used, it means *that which*. *That* is then a part of the principal clause, and is the antecedent of *which*.

I know *what* you wish to tell me.

I know *that which* you wish to tell me.

That, *what*, and *which* have no case forms, so you can make no mistake in using them as the subjects of verbs, the objects of verbs, or the objects of prepositions. But note the changes taking place in the form of *who* in the following sentences. The subordinate clauses are underlined:

1. The girl who lost her money has found it.
2. A man whose honor is gone has lost his all.
3. The man whom you met was General Pershing.
4. I saw the boy to whom you gave the parcel.

In the first sentence, *who* is the subject of the verb *lost*, and is therefore in the nominative case.

In the second sentence, *whose* modifies *honor*, and is therefore a possessive adjective.

In the third sentence, *whom* is the object of the verb *met*, and in the fourth it is the object of the preposition *to*. In both cases, *whom* is in the accusative case. The singular and the plural forms of all relative pronouns are the same.

Who always refers to persons, *which* and *what* always refer to things, and *that* may refer to either persons or things. Give original sentences using these relative pronouns.

1. A relative pronoun is one that connects a subordinate clause of a complex sentence with the principal clause.

2. The word to which a personal or a relative pronoun refers is called its antecedent.

3. The antecedent of *who* is always the name of a person; the antecedent of *which* and of *what* is always the name of a thing; and the antecedent of *that* may be the name of either a person or a thing.

INTERROGATIVE PRONOUNS

The pronouns *who*, *which*, and *what* are sometimes used in asking questions. When so used, we call them *interrogative* pronouns. Why is this a good name for them? You are not likely to make mistakes in using *which* or *what*, because they do not change their forms. *Who* changes its form exactly as it does in declarative sentences, so this is the pronoun to look out for. In which of the following sentences is a form of the pronoun *who* used as the subject of a verb? as a possessive adjective? as the object of a verb? as the object of a preposition? In which *case* is each interrogative pronoun?

1. Who broke the mirror?
2. To whom shall I write?
3. Whose knife is this?
4. Whom did you meet down town?

DRILL EXERCISES

I. Find the relative pronouns in the following sentences, and give the antecedent and the case of each. Explain fully. What does each relative clause modify?

1. Beware of a door which has too many keys.
2. Life has a prize for every person who will open his heart to receive it.
3. The man who overcomes by force wins no permanent victory.

4. Behavior is a mirror in which every one shows his image.
5. The boy whose books were stolen has advertised for them.
6. The man that hesitates is lost.
7. The Northmen thought thunder was caused by Thor, whom they called the Thunderer.
8. All that you wish to gain, you must strive for.
9. I know the boy whom you suspect.

II. Use the correct form of the relative or interrogative pronoun in each of the following sentences, and justify your choice:

1. (Who, whom) broke the window?
2. To (who, whom) did you lend your bicycle?
3. Did you see the boy (who, whom) won the race?
4. I know (who, whom) you are trying to find.
5. (Who, whom, whose) skates are these?
6. He (who, whom) wrestles with us, strengthens us.
7. Give the money to the person to (who, whom) it is due.
8. (Who, whom) are you watching?
9. He (who, whom) never makes an effort, never wins success.
10. I do not know (who, whom) I shall see.

Give the antecedent of each relative pronoun. Give the case of each. Give the case of each interrogative pronoun.

Read the clause in which each relative pronoun occurs. Does it do the work of an adjective or of an adverb? You will find that all relative clauses used as modifiers are adjective clauses, because they modify the antecedent of the pronoun, and this antecedent is usually a noun.

If mistakes in the use of the form of *who* are made in your class, use the sentences in the exercises above in your five-minute drills. Prepare also other similar sentences. Watch your use of the form of *who* in all your oral and written work.

THE AGREEMENT OF PERSONAL PRONOUNS WITH
THEIR ANTECEDENTS

A noun or pronoun that refers to a male being is said to be in the *masculine gender*: *man, king, uncle, he, him, his*.

A noun or pronoun that refers to a female being is said to be in the *feminine gender*: *woman, queen, aunt, she, her, hers*.

A noun or pronoun that refers to an object that is neither male nor female is said to be in the *neuter gender*: *book, house, it*.

You have already discussed person and number in connection with nouns, pronouns, and verbs. Keeping in mind the meaning of these terms, and what you have just learned about gender, study the following rule:

A personal pronoun must agree with its antecedent in person, number, and gender.

In each of the following sentences find the pronoun, name its antecedent, and then show how the rule is applied. You will find that the plural pronouns do not express gender, but they must agree in person and in number with their antecedents. In case of a compound antecedent (Tom and Ned, for instance), the plural form of the pronoun is required. Why?

1. The boys have at last won their spurs.
2. Aunt Fannie has lent me her latest new book.
3. Did your father find his assistant well trained?
4. Both Father and Mother have given their consent.
5. The automobile looks strange without its windshield.
6. The President has sent his message to Congress.
7. The message will surely make its appeal to all.
8. Fido has lost his new collar.
9. An idle boy may sometime regret his course.
10. The winds and the waves have spent their force.
11. Each of the women gave her services.
12. Not one of the boys lost his courage.

SOME INCORRECT USES OF PRONOUNS

The pronouns *myself*, *himself*, *yourself*, *themselves*, *ourselves*, *yourselves*, *itself*, are called compound personal pronouns. They are often incorrectly used.

Wrong: Mother sent for Ned and myself.

Right: Mother sent for Ned and me.

Right: I shall do the work myself.

A compound personal pronoun is used as the object of a transitive verb when the object and the subject of the verb refer to the same person or thing. It also serves for emphasis. Explain its use in the following sentences:

1. He cut himself with his new knife.
2. The lion threw itself across the path.
3. They have only themselves to blame for the accident.
4. You may do it yourselves.
5. The teacher herself will supervise the work.

The possessive forms of personal pronouns have no compound forms. Beware of using *hissself* and *theirselves*. *There are no such words.*

PROBLEMS

In which of the following sentences is *each* an adjective? a pronoun? In which sentence is *all* an adjective? a pronoun?

1. Each pupil has a desk.
2. Each has a desk.
3. All roads lead to Rome.
4. All are now ready to go home.

Discover why some of the following sentences are correct, and others are not. Make it very clear to your classmates.

Wrong: Each of the pupils lost their books.

Right: Each of the pupils lost his books.

Right: All the pupils lost their books.

Wrong: Each soldier went to their own places.

Right: Each soldier went to his own place.

Right: All the soldiers went to their own places.

Appoint a committee to keep a record of all pronoun errors heard in the next two weeks. Pass to the committee any that you note. At the end of the two weeks the committee should prepare and give drill exercises that will help correct the mistakes in the use of pronouns made in your class.

6. GAME — NO-NAME ANSWERS

If you would like to do so, play once more the game of "No-Name Answers." Refer to page 104 if necessary. Can you invent another game of the same kind? Try it.

7. CORRECT USAGE

Without AND *Unless*

Without is sometimes used for *unless*. What part of speech is *without* in the following sentences? What word is its object in each sentence?

1. Do not go without me.
2. I left home without an umbrella.
3. Without determination, no one can succeed.

Without is usually a preposition. It introduces a phrase whose principal word is a noun or pronoun.

I shall not go without I am sent for.

What is the first clause of this sentence? the second clause? What word connects the clauses? What part of speech is a word that connects the parts of a sentence? *Without* can never be used as a conjunction. The conjunction *unless* should take its place.

I shall not go unless I am sent for.

Supply *without* or *unless* as required in the following sentences, and in each case give a grammatical reason for your choice. Remember that *without* is generally used as a preposition: *unless* is always used as a conjunction.

1. The cream will spoil — ice.
2. The cream will spoil — it is put on ice.
3. I shall go to the game — it rains hard.
4. The work was finished — great delay.
5. Do the work now — you are too tired.
6. Father worked for twenty-four hours — food and — sleep.
7. — I hear from you at once, I shall decide — your help.

Like AND *As*

Like, which has several uses, is sometimes a verb, as in the sentence "I like oranges." This lesson is not concerned with the verb *like*.

"My sister looks like me." In this sentence *like* introduces the phrase *like me*. What part of speech is it? This use of *like* is correct, but *like* is sometimes wrongly used instead of the conjunction *as*.

Wrong: Mary writes like I do.

Right: Mary writes as I do.

Explain the use of *like* and *as* in the following sentences. Individuals who make this error should use their notebooks.

1. Do your work as I do mine.
2. Father is said to look like Theodore Roosevelt.
3. Dick sings very much as his father does.
4. Do your examples as you were taught to do them.
5. Some common minerals look like gold.
6. They glitter as gold does,

7. Try to write as your brother does.
8. The flower petals feel like velvet.

MISCELLANEOUS ERRORS

Here are sentences arranged in pairs. Explain why the first of each pair is incorrect and the second correct. Use both your knowledge of grammar and your common sense.

1. *Wrong*: Us boys have formed a ball team.
Right: We boys have formed a ball team.
2. *Wrong*: Mother sent we girls to the store.
Right: Mother sent us girls to the store.
3. *Wrong*: These sort of apples come from Maine.
Right: This sort of apples comes from Maine.
4. *Wrong*: Father he promised to take me to the circus.
Right: Father promised to take me to the circus.

If any of the errors discussed occur in your class, take turns in writing on the blackboard sentences for your five-minute drills.

8. HABIT-FORMING DRILL — DISTINCT SPEECH

Do you know what *slovenly* means? As applied to speech, it covers mumbling, talking with the mouth partly closed, poor pronunciation, and slipshod enunciation.

Do you always talk with clearness and distinctness? If you do not, use the following exercises in your five-minute daily drills, trying to form the *habit* of clear-cut utterance whenever you speak.

I. Pronounce the words or phrases of each group separately, and then use them in sentences, employing interrogative and imperative sentences, as well as declarative.

can you	running	just	thick
don't you	swimming	and	clothes
going to	morning	hold	weather
give me	reading	didn't	mother
tell them	going	asked	there
I ate	walking	hundred	throw
let me	swinging	amidst	Thursday

II. Here are more pronunciation "demons." Conquer them in the same way :

catch	arctic	educate	clothes
says	picture	history	February
can	literature	library	across
get	Tuesday	rectory	secretary
because	news	government	difference

III. Run through the list on pages 273 and 274, and see if you find there other words on which you still need drill.

Some pupils may not need these drills. If there are such, they can be of great service to the class by taking charge of the drills, and having ready for use lists of sentences containing the troublesome words.

9. DRILL EXERCISES

John counted one, two, three, four, and so on up to sixty-eight. It was a fire! Now John's mother had forbidden him to go to fires. But John's mother was away, and so John thought that he'd take a chance. The house was burned to the ground. The firemen saved a few things, but not many. Luckily the property was insured, and the owners got something from the insurance company. John got something too when he got home. It was not from the insurance company.

I. Suggest good titles for the above composition. Explain the use of every capital and mark of punctuation. Explain the two uses of the apostrophe.

How many simple sentences are there? complex? compound? Name the clauses of the compound and complex sentences, and the word that connects them.

II. Explain orally the reason for using each capital in the following sentences, and then write them from dictation:

1. Come to me, O ye children,
For I hear you at your play.
2. Henry Wadsworth Longfellow was born in Portland, Maine, on February 27, 1807.
3. The South is constantly increasing its manufactures.
4. The purchase of the Louisiana Territory was one of the important events of President Jefferson's administration.

III. Write sentences containing:

1. A title joined to a person's name
2. A title not joined to a name
3. The word *north* when it should not be capitalized
4. The word *east* when it should be capitalized
5. The name of a poem and its author
6. A direct quotation

IV. Build sentences as follows: Select a simple sentence containing a statement about a famous man or woman. Make the sentence complex, first by modifying the name of the person by an adjective clause, and second by modifying the predicate verb by an adverbial clause.

V. Arrange in as many ways as possible the words, phrases, or clauses of the following sentences. Choose the best sentence of each group and justify your choice.

The man peered across the theater with a glass eye.

Hoping to escape punishment, the prisoner appealed his case again and again.

10. PROBLEMS

Consult your books when necessary. Since you are permitted to do this, no mistakes should be made.

I. If you cannot get the meaning of the following extract after reading it thoughtfully, use your dictionaries. What does *inevitable* mean? *available*? Restate the paragraph, using your own words. Prove that both sentences are simple. Name the essential parts, and all modifiers of each.

There is no good in arguing with the inevitable. The only argument available with an east wind is to put on your overcoat.

JAMES RUSSELL LOWELL

II. Write the following paragraph correctly :

A gentleman once advertised for a chauffeur three applicants appeared each of whom was asked how near to a precipice would you drive on a mountain road wishing to boast of his skill the first applicant answered I would drive within a foot of the edge the second answered I would drive within two feet of the edge the third replied I would keep as far as possible from the precipice this man secured the job.

III. Indicate all the ways in which the following words could be divided at the end of a line. If the first syllable contains but one letter, the division must be made after the second syllable. Use your dictionaries if in doubt.

neighborhood
unfortunate

amiable
measure

beginning
enthusiasm

IV. Compare the following adjectives and adverbs. Use in sentences the comparative form of each adjective and the superlative form of each adverb: *pretty*, *brave*, *manly*, *bad*, *good*; *slowly*, *soon*, *well* (adverb), *rapidly*.

CHAPTER NINE

GAINING INDEPENDENCE IN STUDY

1. CORRECT USAGE — SLANG

While you are trying to improve your English, make a determined attack on slang, if you have formed the habit of using it.

There is one kind of slang that is helping our language to grow. Now and then a clever person discovers that there is no satisfactory word for a certain idea, and he therefore coins a word, or borrows one ordinarily used in a different sense. At first these words are regarded as slang, but they prove so useful that sooner or later they are adopted as standard words. It was in this way that *mob*, *chum*, *boss*, *blizzard*, *skyscraper*, *quiz* (for *test*), *flunk* (for *fail to pass*), and many other words came into our language.

You will often hear educated people use slang expressions in familiar conversations, but they choose words and expressions that have real significance and use them only occasionally, to gain a desired effect. Some of these expressions will doubtless become standard in the future.

There is another kind of slang that is wholly objectionable. The objectionable expressions appear year after year, and then give place to a new crop. *Guy*, applied to a person, *swell* used to describe anything and everything, and the exclamation *Gee!* are common illustrations. The only safe course is to avoid these expressions altogether.

No one can help you overcome this bad habit if you have formed it. *You must fight it for yourself.* Remember that as long as you continue to use slang, *you will strengthen the bad habit; you will fail to build up a vocabulary of correct,*

forcible expressions; and you will gain a reputation for poor taste and even for poor breeding.

SUBSTITUTING GOOD ENGLISH FOR SLANG

Write on the blackboard sentences containing the most objectionable slang expressions used at the present time where you live. Your teacher will help you decide which ones should, without fail, be weeded out. Then use in the same sentences as many correct, forcible words as you can think of.

In this exercise use your dictionaries for finding synonyms. If necessary, explain clearly to any new pupils in the class what synonyms are, and how to use them. Help yourselves and help one another!

2. ORAL COMPOSITION

Although valuable oral work is required by many of the exercises of this chapter, no provision is made for oral story telling. In the English class you learn to think, to classify your ideas, and to express them in the best English you have at command; the power thus gained is to be applied at all times in school and out. You will therefore for the present give special attention to your oral English in connection with other lessons. One good plan to follow is to select each day one recitation at the close of which you will help one another by criticizing the English used. Give special attention to the sentence structure. In addition, devote one period each week to oral composition, taking a history period one week, a geography period the next, and a nature-study period the next.

For these story-telling periods each pupil will prepare a paragraph to be given orally. Select a subject on which

you can get information *not in the textbook you use*. In the nature-study period, report, if possible, some interesting fact you have discovered for yourself. Are you cultivating curiosity?

Turn back to page 22, and review the questions relating to the selection of a good subject.

Here is a story told by a boy in connection with geography. The class had imagined themselves traveling in South America.

A VALUABLE DESERT PRODUCT

Perhaps you have the idea that I have always had, that on deserts people long for rain. What was our surprise when we passed along the Chilean road to the desert of Atacama to find that the people were hoping it would not rain! Why? Let me tell you. Almost all the world's supply of nitrate is produced in the Atacama Desert. If the rain fell abundantly, the water, sinking into the ground, would dissolve this valuable mineral and the underground streams would carry it to the ocean. It is just because the sand of this desert is very dry that the nitrate deposits collect there. Nitrate is used in almost every country of the world for fertilizing farm lands. This desert product is bringing great wealth to Chile.

If you were to compare this paragraph with the book from which the information was gained, you would find that the boy told the story in his own way, but used in a perfectly natural manner some of the words of the book. This is one of the best self-help methods of building a vocabulary. What are some of the effective words the boy used? Notice how cleverly he selected for his opening sentence a fact that was sure to catch the attention of his hearers.

At the close of the month you will report on your improvement in using good English in all class work. *Steady improvement is the test of satisfactory work.* Why may a pupil who for the moment is doing poorer work than another pupil, still be the better student of the two?

3. GRAMMAR FOR SELF-HELP PURPOSES

VERBS — REVIEW

Using the Index, review thoroughly all that you have learned about verbs. Give special attention to the lessons beginning on page 75. In class have a rapid quiz, and always show in what way the knowledge may be of help to you.

Look through your notebook and see what verb errors you have conquered. If you still make verb errors, devote most of your time to reviewing the facts relating to these particular verb enemies.

REGULAR AND IRREGULAR VERBS

Find in the Correct-Usage Section on page 243 the second group of troublesome verbs. How many are there? You will now learn how to help yourself when in doubt about the correct use of any of these verbs.

All verbs have different forms: for instance, *go*, *went*, *gone*. *Go* is the form used in the present tense, *went* is the form used in the past tense, and *gone* is called the *past participle*. (You will learn later what *participle* means; use the word now merely for convenience.) These three forms are called the *principal parts* of the verb.

1. A regular verb is one that forms its past tense and its past participle by adding *d* or *ed* to the present form.

<i>Present tense</i>	<i>Past tense</i>	<i>Past participle</i>
I like	I liked	I am liked
I work	I worked	I had worked
I jump	I jumped	I have jumped
I play	I played	I had played

2. An irregular verb is one that does not form its past tense and past participle by adding *d* or *ed* to the present tense.

<i>Present tense</i>	<i>Past tense</i>	<i>Past participle</i>
I eat	I ate	I have eaten
I go	I went	I had gone
I do	I did	I had done
I see	I saw	I have seen

Write in columns the principal parts of all the verbs in the second group, page 243. These are the great trouble makers. Commit the forms to memory. When in doubt about which form to use, think whether you wish to speak of present or past time, or whether you wish to use the form that requires a helping verb. From now on use the term *auxiliary verb* instead of *helping verb*. What does *auxiliary* mean? Remember that the past participle can never be used as a predicate verb except in a verb phrase with an auxiliary verb.

Learn the principal parts of the following verbs:

<i>Present tense</i>	<i>Past tense</i>	<i>Past participle</i>
freeze	froze	frozen
draw	drew	drawn
write	wrote	written
choose	chose	chosen
know	knew	known
blow	blew	blown
forget	forgot	forgotten
bite	bit	bitten
fly	flew	flown

DRILL EXERCISE

Select the proper verb form in each of the following sentences:

1. *froze* — *frozen*. The icicles — on the window panes.
The water is — on the lake.
2. *drew* — *drawn*. The man had — a picture of a ship.
He — it to amuse the children.
3. *wrote* — *written*. I have — a letter in reply to one my
cousin — me last week.
4. *chose* — *chosen*. The captain — the baseball team. A
few boys were not —.
5. *knew* — *known*. The student — his work was below
grade. He has — for some time that
he would not be promoted.
6. *blew* — *blown*. The wind — all last night. A nest
was — from the apple tree.
7. *forgot* — *forgotten*. The boy — to leave the morning
paper. He has — it many times be-
fore.
8. *bit* — *bitten*. Mary was — by the angry dog. He
— a hole in her dress.
9. *flew* — *flown*. All the birds have — South. They
— away because the cold weather
was coming.

THE PERFECT TENSES

You already know that the word *tense* applies to the time relation of a verb. What is meant by the *present*, the *past* and the *future* tenses? Other tense forms result from the use of an auxiliary verb with the past participle. These tenses are called *perfect tenses*.

Study the following forms. They all relate to the first person, but you may give also the forms for the second and third persons in the singular, and for all persons in the plural.

<i>Present tense:</i>	I sing.
<i>Present perfect tense:</i>	I have sung.
<i>Past tense:</i>	I sang.
<i>Past perfect tense:</i>	I had sung.
<i>Future tense:</i>	I shall sing.
<i>Future perfect tense:</i>	I shall have sung.

Caution! In using the perfect tenses, be careful to make the auxiliary verb agree with its subject in number and person, and to use the correct participle. There are two chances for mistakes in using the perfect tenses of irregular verbs. Look out!

DICTIONARY LESSON — A METHOD OF SELF-HELP

The dictionary will give you help when in doubt, if you learn thoroughly the grammar of regular and irregular verbs. Suppose a pupil was not certain whether he should use the form *began* or *begun* in a sentence like the following:

I — my work at nine o'clock.

The present form of the verb is *begin*. Looking this up in Webster's New International Dictionary, you will find the following:

be-gin (bè-gin'), *v.i.*; *pret.* BE-GAN' (-găn'); *p.p.* BE-CUN' (-gŭn'); *p.pr.* & *vb.n.* BE-GIN'NING.

What does this teach you about the syllable division of the verb? about the accent? about the pronunciation? How could you find out what particular sounds of the vowels are indicated by the diacritical marks? The initials *v.* and *i.* tell that the definitions which follow explain the use of *begin* as an intransitive verb. *Pret.* stands for *preterite*, the name used for the *past tense* in Latin and some other languages. It is followed by the form used in the past tense

and by the proper pronunciation of the second syllable. What comes next? These initials stand for *past participle*, and they are followed by the past participle of the verb and by the pronunciation of the second syllable. The abbreviation *p.pr.* stands for *present participle*, which is the *ing* form of a verb. What is the present participle of *begin*? The meaning of *vb.n.* you will learn a little later.

Do you see how much help the dictionary gives in addition to the uses you have already learned? Find in a dictionary the principal parts of the following verbs, and write them, arranging them as shown on page 188: *fight, undertake, imagine, strike, lose, choose.*

SPELLING VERB FORMS

1. Write the present participles of the following verbs, and learn to spell them: *come, give, take, love, hop, make, stop, begin, run.*

2. Review the rules for nouns ending in *y*, page 266. The same rules apply to regular verbs ending in *y*, except that in order to avoid bringing two *i*'s together the *y* is not changed before *ing*: *try, tries, tried, trying; convey, conveys, conveyed, conveying.* Spell the same forms of *apply, annoy, reply, fortify, delay, destroy, justify, deny.*

3. Learn to spell these verbs: *die, dying; lie, lying; tie, tying; dye, dyeing.* Use them in original sentences.

REVIEW

Review thoroughly, beginning on page 187. What is a regular verb? What is an irregular verb? Do regular or irregular verbs prove the more troublesome? Why? Give the principal parts of the ten irregular verbs that you con-

sider most troublesome. Whenever you speak or write in school or out of school, *watch your irregular verbs*.

MORE ABOUT AGREEMENT OF VERBS WITH THEIR SUBJECTS

Sometimes a verb is not made to agree with its subject because the speaker or writer is not perfectly clear whether the subject of the verb is singular or plural *in its meaning*.

The flock of sheep was pastured on the hillside.

The flock of sheep were scattered far and wide.

In the first sentence the word *flock* refers to the sheep as a whole. In the second it refers to the individual members of the flock, and therefore requires the plural form of the verb.

Discover whether the subjects of the sentences below are singular or plural *in meaning*, and use the required form of the verb indicated. Convince one another, when there is a difference of opinion.

1. Either Bess or Jennie (is, are) going to Boston with Mother.
2. Each of us (has, have) a dictionary.
3. Neither Mother nor Father (is, are) going to the circus with us.
4. The ball team (has, have) daily practice.
5. The ball team (has, have) new uniforms.
6. Half the books (is, are) on the table.
7. Everybody (is, are) ready for the test.
8. Thirty cents (is, are) too much for the pad.
9. Both Ned and I (is, are) going.
10. Each of the girls (has, have) learned to bake bread.

HABIT-FORMING DRILL

In your five-minute drills for a few days, read slowly the sentences above. When you are certain that you use the

correct verb form *every time*, read the sentences rapidly. Use also original sentences containing the verbs *don't* and *doesn't*.

CORRECT USAGE — *If I were* AND *I wish I were*

Read the following lines taken from an old rhyme:

If I were a cobbler, I would make it my pride
The best of all cobblers to be.

What is the first clause of the first line? What is the simple subject? the predicate verb? What rule that you have learned does this clause seem to violate?

The expression is correct, however. The verb *were* is always used in this way when the clause relates to something that is imagined but that is not a fact. It is used in the same way after *I wish*: *I wish I were going to Europe*.

The following game will help you to understand the use of "If I were," and at the same time will give you practice in using the expression.

A LANGUAGE GAME — IMAGINATION

The class forms two teams. Each pupil has a previously prepared list containing the names of well-known persons belonging to different classes: poets, authors, teachers, inventors, soldiers, merchants, presidents, lawyers, etc. The first pupil on one side reads one of his names — Thomas Edison, for instance. The first pupil on the opposite side immediately tells what he would do if he belonged to the class to which Edison belongs. He must not mention Edison's name. He might say, for instance, "If I were an inventor, I would make a machine to do my example for me."

This pupil then gives a name from his list, and the second pupil of the first group responds. Thus the game goes on.

One pupil should keep the score. If a pupil fails to know to what class of people a person mentioned belongs, or if he fails to respond with reasonable promptness, the opposite team scores five points.

For a few days, use in your drills the following sentences and five similar ones that you make yourselves:

1. If I were rich, I should be very generous.
2. Nothing would frighten me if I were armed.
3. If he were a giant, he couldn't be stronger.
4. I often wish that I were grown up.
5. I wish I were going to Philadelphia with you.

VERBALS

You have learned that every sentence must contain a verb. For this reason many children think that if they use a *verb form* of some kind, they have written a sentence.

Running hastily down the street
To see you jump so high
A farmer, thrown from his team

None of these groups of words is a sentence, because none of them contains a *verb* — that is, a word that asserts. You have found that the past participle of a verb cannot be used as a predicate verb alone. If it is to state or ask anything, it must have the help of an auxiliary verb. The same thing is true of the present participle. You cannot say, "I *gone* to school," but you can say, "I *had gone* to school." You cannot say, "I *going* to school," but you can say, "I *am going* to school."

Another form of the verb that can never be used as a

predicate verb is the form beginning with *to*: *to go*, *to run*, *to skate*. Prove the truth of this statement.

But all these forms are often used in sentences, even though they are not predicate verbs. In the next exercise you will learn how some are used.

The verbs and the verbals below are underscored or italicized. Which are verbs, and why? verbals?

1. The wind *has scattered* the fallen leaves.
2. *Should* you *like* to go to New York with me?
3. Frank *took* a flying leap.

PARTICIPLES AS MODIFIERS

You have learned the name *verbals* for forms of a verb that cannot be used as predicate verbs.

A pretty child came to meet us.

A laughing child came to meet us.

What part of speech is *pretty*? What verbal in the second sentence is used precisely as *pretty* is used? Then *laughing* does the work of an adjective.

The child, laughing heartily, ran away from us.

Here *laughing* is used as an adjective, but it is modified by the adverb *heartily*. We therefore call laughing a *participle*, because, being used as an adjective, and yet being modified as a verb would be, it *participates in*, or *shares*, the work of both parts of speech.

The present and past participles of verbs do the work of adjectives, or they introduce adjective phrases. In either case they modify nouns or pronouns. Find all the participles

and phrases introduced by a participle in the following sentences, and tell what each modifies:

1. Seeing the fire engine, Ned ran down the street.
2. The man, thrown from his horse, was severely injured.
3. A lying tongue does great mischief.
4. Many withered flowers were strewn over the path.
5. Sleeping soundly, Ned did not hear the alarm.
6. Mother, wishing to meet my teacher, visited our school.

Sometimes children use a participle, but do not name what it modifies — “Hearing the noise,” for instance. Why is this not a sentence? As it was not the noise that performed the act of hearing, it is necessary to complete the thought by naming the person who did hear, and by making a statement about the person.

Hearing the noise, Ned ran to investigate.

Remember that a participle or a phrase introduced by a participle must modify a noun or pronoun *mentioned* in the sentence. If it does not, it is sometimes called a *dangling participle*. Why is the following sentence incorrect? Think who or what was walking.

Walking down the street, my hat blew off.

Mistakes of this kind are due to a lack of clear thinking. When the boy began the sentence he was thinking of himself, and intended to make a statement about himself, but he did not think clearly, — or did not think at all, — and did not hold to his original plan. The following sentences tell what he intended to say:

Walking down the street, I lost my hat.

or

While I was walking down the street, my hat blew off.

Think every sentence through before you begin to speak or write.

SENTENCE STUDY

Have a little fun in straightening out the following sentences. Place all modifiers as near as possible to the noun or pronoun modified. Insert commas wherever they would help the reader.

1. After eating our dinner a neighbor took us to town.
2. I watched the cook scrambling eggs through the keyhole.
3. Not knowing which road to take the farmer directed us.
4. At the age of six my grandparents died.
5. Flying high over the town the houses could not be seen.
6. On reaching the hilltop a fine view was seen.
7. While at an important conference in the inner office the office boy made off with ten dollars' worth of stamps.
8. After walking for some distance signposts were no longer found.

Since participles and phrases introduced by participles do the work of adjectives, do you understand fully why they are called modifiers? What important matters should you remember in connection with the use of modifiers?

CHOOSING EXPRESSIVE VERBS

I. When you read, notice how carefully good writers select their verbs and their verbals. Find in the following sentences all verbs and verbals that relate to the manner of walking of the person concerned. Besides containing the idea of walking, what other help do they afford in giving a clear mental picture? Which of the underlined words are verbs and which are verbals? Find any verbs and verbals that are not underlined.

1. The plowman homeward plods his weary way.
2. How proudly the peacock struts over the lawn.
3. The wounded soldier lurched and stumbled to the dressing station.
4. Strolling along the forest path, the girls picked the fragrant arbutus.
5. Lightly tripped the maiden over the pasture stile.
6. At last the people in a body
To the Town Hall came flocking.

II. Use each of the following synonyms in a sentence that will suggest its particular shade of meaning. The large dictionaries will help you, but do not refer to them unless it is absolutely necessary: *throw, fling, toss, pitch, cast*.

III. Find five expressive verbs in a paragraph of your readers, and give several synonyms of each. Use each synonym in an original sentence.

IV. Using the blackboard, explain clearly what synonyms are and how the study of them helps you.

THE IMPORTANCE OF VERB STUDY

Verb study is important because every sentence and every clause must contain a verb; because it is easy to confuse verbs and verbals; because many common mistakes are made in using verb forms; and because the force of a sentence depends largely upon the selection of an expressive verb.

In all composition work, make sure:

1. That each sentence or clause contains a verb.
2. That the correct participle is used in verb phrases.
3. That the verb is the most expressive you can think of for the idea to be conveyed.

4. STARTING A CLASS PAPER

Should you like to leave for next year's class a paper containing the best written work done during the remainder of the year? If you vote to do so, appoint an editor who will take charge of the written work and choose the best for the paper.

You will wish stories for the paper, of course. The following composition was written by an eighth-grade girl. Do not write so long a story unless you have become very accurate.

As you read the composition, notice the writer's large vocabulary of expressive words and her sense of humor. Notice also how promptly she plunged into the story. What do you think of the end of the story? Can you find a few mistakes?

WHEN MOTHER TOOK A VACATION

When the telegram came from Aunt Mabel urging Mother to meet her in Buffalo for a motor trip, we all declared that Mother must go, and we promised to do our best at keeping house during her absence.

While we were hustling to get her ready for her journey, she was telling us how to manage to always have plenty of clean clothes and how to do this and how to do that. "Now, dears," she said, "it gets dark early. Don't stay out later than five or six o'clock, and do be sure that Jane's face and hands are kept clean."

Mother was to leave on the Buffalo boat at six o'clock Sunday, but I did not stop to think we should have to leave the house much earlier. So I went to Church wearing a coat of hers which would be indispensable to her on her trip.

While making my way home from Christian Endeavor in a leisurely fashion, I met the family on the trail of the coat.

Soon I was left coatless and motherless on the Third Street dock with so many last orders, commands, and entreaties ringing in my ears that I was not at all certain whether Jane was to have a raw egg for breakfast, or Rusty, the angora cat, was to have a fresh gingham dress every day.

To speak of the bakery pies, the lumpy potatoes, and other food of the same description which we had for our meals would be filling this story with gloomy pictures. I will only say, as a result Father had an attack of acute indigestion and all of us can never feel the same again toward tuna-fish salad.

But the darkest day must end. At last Mother came home. Alas for me! she arrived on Saturday at the same hour as my music lesson. But when I came home, Mother was singing about the kitchen with flour on the end of her nose, making a rolled apple pudding from a brand new recipe. How good it was, and how glad we were that she was home!

Write a story and give it to the editor-in-chief when you have done your best.

TELLING AND WRITING JOKES

If you have a joke department, find a good name for it. "The Literary Digest" calls its joke column "The Spice of Life." Can you think of a title as good or better?

Take a lesson period for telling jokes, preferably humorous experiences of your own. Plan with the greatest care how you will tell the joke. Keep the point in mind, and let every word count in making the hearers get the point.

Here are two humorous stories taken from papers. Can you think of another, and perhaps a better, title for the second?

HE SOLVED THE PROBLEM

"Dicky," said his mother, "when you divided those five caramels with your sister, did you give her three?"

"No, Mother," replied Dicky. "I thought they wouldn't come out even, so I ate one before I began to divide."

"EDINBURGH SCOTSMAN"

ABOUT FLIES

"I wonder where all the flies come from," grumbled Mrs. Jones, as she swatted around the dining room.

"You know, Mother," said the young joker of the family, "the cyclone makes the house fly, the blacksmith makes the fire fly, the jockey makes the horse fly, and I heard you tell Father at supper that we children make the butter fly."

"BOSTON TRANSCRIPT"

Write the joke that in your opinion was the best of those told in class. Be very careful about the punctuation if it contains direct quotations.

When you are certain that you have given the joke an attractive title, that it is well told in clear sentences, that you have made the point, and that it is correctly punctuated, pass it to the editor.

Have you planned for some cartoons? The class artists can be of great assistance in making the paper attractive. Have you any class poets? The editors will steadily collect material for the paper. Later it will be put together and the paper finished.

5. STUDY OF A GREEK MYTH

HOW TROUBLES CAME INTO THE WORLD

Long, long ago when the world was young, cold and pain and hunger and disease were unknown. The sun always shone brightly. Delicious fruits and fragrant flowers grew everywhere. Every one was happy because every one was content.

But all this happiness did not please Jupiter. He was angry

because Epimetheus had stolen a firebrand and given it to men further to increase their comfort. He therefore created Pandora, a beautiful maiden, and sent her to Epimetheus, who was cautioned by his friends not to accept her. But Epimetheus could not believe that so gentle and beautiful a creature could bring evil to him, and he welcomed the lovely maiden with great joy.

While dancing on the green one evening with their friends, Epimetheus and Pandora saw Mercury, Jupiter's messenger, approaching. He bore on his shoulder a huge box which he asked permission to deposit in their dwelling for a few days, when he would call for it. The permission was readily granted, and Mercury departed.

From that moment Pandora was eager to peep at the contents of the mysterious box. The merry games on the green no longer attracted her. While Epimetheus and his friends danced on, she examined the box. It was delicately carved, and so exquisitely made that it seemed to smile at her.

At length she could no longer control her curiosity. She began to undo the cords, and just as she heard Epimetheus coming, she raised the lid. No sooner was the box open than all manner of ills in the form of ugly winged creatures fluttered about. Some lighted on Pandora, stinging her cruelly, and others flew at Epimetheus and pricked him without mercy. Others flew out of the windows and attacked the dancers, and so they gradually spread over the entire world.

Suffering pain for the first time in their lives, Epimetheus and Pandora heard a soft, gentle voice pleading to be released from the box. They opened it, and out flew Hope. She healed their wounds, and although the evils that had been released could never again be captured, Hope followed them through the world, and strove to alleviate some of the misery that they wrought.

Read the story. What do you like about it? Tell what the following words mean: *exquisitely*, *fluttered*, *released*,

alleviate. How many paragraphs are there? What does the introduction tell you? How many paragraphs are used in telling the main part of the story? What is related in the conclusion? Write on the blackboard an outline of the story, and tell it in relay. Choose your words with great care.

Under the title of "The Paradise of Children," another version of this old myth is told by Hawthorne in his "Wonder-Book." Get this book, if possible, and compare the two forms of the myth. Try to find out more about the way in which Epimetheus obtained fire for man, and about his first terrible punishment. This, in itself, is a very interesting story.

6. HABIT-FORMING DRILLS

Having in mind the story of Pandora, study the Good-English picture on the following page. First describe it, telling only what you see. Then tell the Good-English story suggested by the picture.

Bad-English evils that were released are among the greatest trouble makers in our language. Give sentences containing the correct forms, and repeat them again and again. Each correct form is a fairy Hope, whose mission it is to overcome the evils that so infest this part of the world.

7. STORY WRITING

Some of you may be interested in reproducing a Greek or a Norse myth for your class paper. The characters mentioned in these old myths are often referred to in books, and you should become familiar with some of them. Here are a few good books to consult:



CLASSIC MYTHS. *Gayley.*
 MYTHS OF GREECE AND ROME. *Guerber.*
 IN THE DAYS OF GIANTS. *Brown.*
 NORSE MYTHS. *Mabie.*
 STORIES OF OLD GREECE AND ROME. *Baker.*
 CHILDREN OF ODIN. *Colum.*

When you have selected a story, make an outline, and tell the story in your own way, but use naturally some new words. Revise the story very thoroughly before giving it to the editor to be considered for the paper.

8. A LESSON IN APPRECIATION — STUDY OF A POEM

OPPORTUNITY

This I beheld, or dreamed it in a dream:—
 There spread a cloud of dust along a plain;
 And underneath the cloud, or in it, raged
 A furious battle, and men yelled, and swords
 Shocked upon swords and shields. A prince's banner
 Wavered, then staggered backward, hemmed by foes.
 A craven hung along the battle's edge,
 And thought, "Had I a sword of keener steel —
 That blue blade the king's son bears, — but this
 Blunt thing!" he snapt and flung it from his hand,
 And lowering crept away and left the field.
 Then came the king's son, wounded, sore bestead,
 And weaponless, and saw the broken sword,
 Hilt-buried in the dry and trodden sand,
 And ran and snatched it, and with battle-shout
 Lifted afresh he hewed his enemy down,
 And saved a great cause that heroic day.

EDWARD ROWLAND SILL

Read the poem silently. Find and give the meaning of the following words and phrases: *wavered*, *hemmed*, *craven*,

blue blade, lowering, sore bestead, hilt-buried. What sounds do you hear? What happened to the king's son?

Tell the story of the coward. Show that the character of the king's son offers a strong contrast to that of the deserter.

Read the poem aloud, and bring out its full meaning. Explain the significance of the title. Learn the poem, and try to use at other times some of the new words.

Review favorite poems of other years at opening exercises or other convenient times.

9. PROBLEMS

I. Review the rules for the use of commas, and write a letter that illustrates them all. One of the best letters will be selected for dictation.

II. Explain clearly the part of speech of the italicized words in the following sentences:

1. *Yellow* is my favorite color.
The buttercup has *yellow* petals.
2. *Iron* is the most common mineral.
An *iron* ring was attached to the door.
Some women *iron* clothes very carefully.
3. Please *light* the fire.
A bright *light* shone in the sky.
A *light* breeze was blowing over the bay.
4. The sprinter ran *fast*.
They *fast* several times a week.
I shall sail on a *fast* steamer.
The *fast* exhausted his strength.

III. Use in original sentences: *without, unless, as, than, doesn't, him and her, whom.*

In what ways has your English in all school subjects improved?

CHAPTER TEN

PROJECTS IN SELF-EDUCATION

1. INTRODUCTION

Throughout the school year you have been setting up definite aims to guide you in your struggle to acquire good-English habits. In other words, you have been aiming at targets. The principal ones are shown on the following page. What is the central one? Why is it given so prominent a place? Which of the targets are concerned with spoken English? Which are concerned with written English?

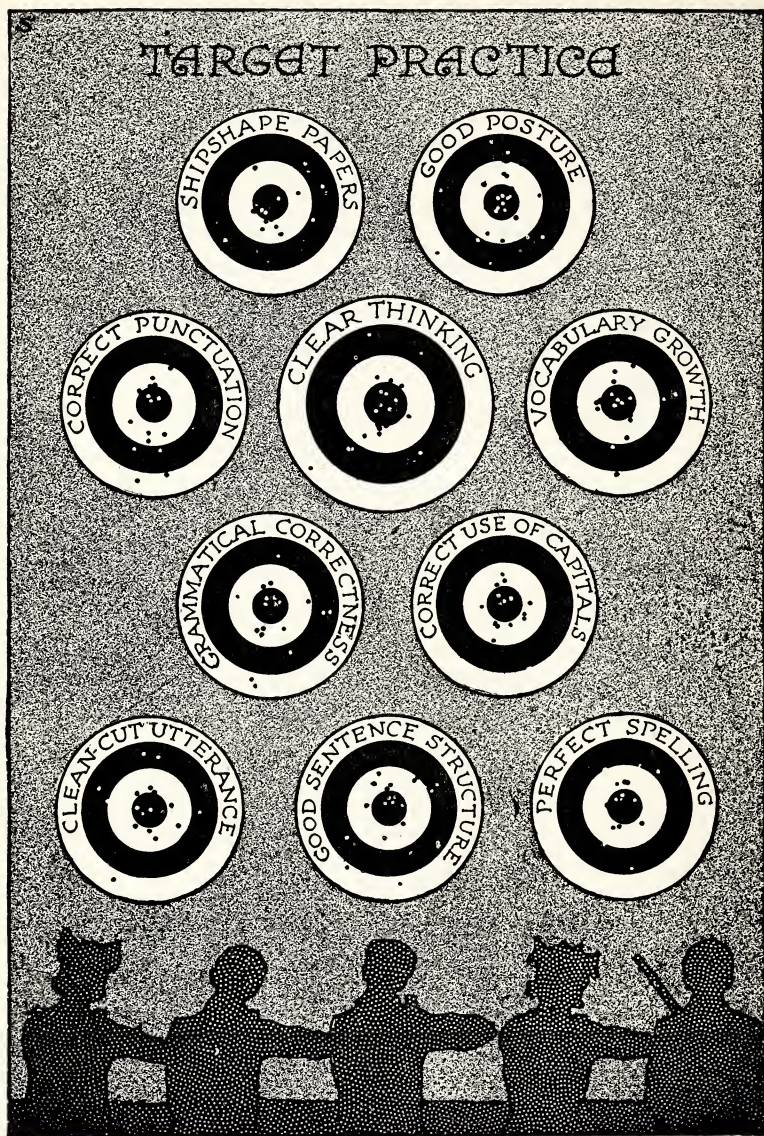
The lessons of this chapter will help you to discover what good-English habits you have gained as the result of your target practice, and at the same time they will suggest some new methods of educating yourself in the self-help way.

Study all the lessons of this chapter independently. Master each by thoughtful study, and do what is required as evidence that you have succeeded. When group action is required, work with your companions after you have thought out the problem and know exactly what you will contribute to the group project.

2. A LESSON IN GOOD CITIZENSHIP AND CLEAR THINKING

In a book called "Making Americans," the characteristics of a good citizen are enumerated as follows :

1. The good American is intelligent, alert, energetic, and patriotic.
2. The good American is loyal.
3. The good American plays fair.



4. The good American does his duty.
5. The good American is reliable.
6. The good American is kind.
7. The good American is self-reliant.

Which of these characteristics are represented by the work of the Red Cross? Daniel Boone and other pioneers? Nathan Hale? Paul Revere? the army at Valley Forge? Morse and other inventors? the city official who refuses bribes? a righteous judge? faithful teachers? citizens of foreign birth who honor the flag? the man who leaves home and family at his country's call?

Read thoughtfully the following story :

In an Ohio town each morning the pupils of the central grammar school gathered about the flag pole for the simple flag-raising exercises. The custom was for all the pupils to stand at attention until the flag was in place and then to pledge allegiance to it. One day the principal surprised the pupils by saying :

"We shall have no flag raising today. Yesterday afternoon, on their way home, some of the boys of this school tipped over a vegetable cart belonging to an Italian, and then, as his carrots and potatoes rolled in the street, ran off laughing. Some of the girls also laughed at the incident. This Italian is Antonio Appolonio, and he lives at 8 Cedar Street. Not until a committee of the boys who did this shabby trick have paid Appolonio for his vegetables and made an apology to him can the flag fly over our schoolhouse. The flag stands for courtesy and a square deal to everybody."

That evening ten humble-looking boys knocked at 8 Cedar Street, presented the astonished Appolonio with ten dollars, and said they were sorry for their rudeness. They all shook hands with him, and the last boy to leave thrust a small American flag into his hands.

GRACE A. TURKINGTON

Which of the characteristics of a good citizen did the boys display at the last? How did the episode of the small American flag give a clue to the boys' real motive for apologizing and making good the damage they had done?

Suggest a good title for the story. Make a brief outline, and tell the story from the outline. Tell it at home to your younger sisters and brothers. Perhaps your parents also will be interested in it.

3. ORAL COMPOSITION

Each pupil may prepare from a brief outline a story that illustrates one of the characteristics of a good citizen. After each story has been told, the class may tell what characteristic was most prominently illustrated.

Criticize the stories as to interest, force, sentence structure, and vocabulary.

4. WRITTEN COMPOSITION

Write either the story you told in class, or a new one. Remember that your story will be considered for the school paper. Write one that will do credit both to yourself and to the school. Test it for sentence structure, and be sure that you have used the most forceful words at your command. What characteristics of good citizenship do you manifest when you do your best work at school?

When you are certain that your composition represents the best work of which you are capable, exchange papers with another pupil. Criticize fully the one that you receive, and return it to the writer. If possible, improve your own composition on the basis of the criticism received.

5. STUDYING PATRIOTIC QUOTATIONS

Study the following selections, discussing their meaning in class. Learn and write from memory two of them.

I

LAND OF MY LOVE

Long as thine art shall love true love,
Long as thy science truth shall know,
Long as thine eagle harms no dove,
Long as thy law by law doth grow,
Long as thy God is God above,
Thy brother every man below,
So long, dear land of all my love,
Thy name shall shine, thy fame shall glow.

FROM "THE CENTENNIAL ODE,"

SIDNEY LANIER

II

I call that man free who fears to do wrong, but fears nothing else.

J. C. ROBERTSON

III

Liberty is a solemn thing; a welcome, a joyous, a glorious thing, if you please, but it is a solemn thing. The subjects of a despot may be reckless and gay — if they can. A free people must be serious, for it has to do the greatest thing that was ever done in the world — to govern itself.

ORVILLE DEWEY

IV

The best citizen is he who has the best heart, the best character, the most charity and sympathy, and he who will give to another citizen the protection he asks for himself.

WILLIAM MCKINLEY

What words or phrases in these quotations do you wish to add to your vocabulary?

6. LETTER WRITING

Why is it important for every one to master the art of letter writing? Nothing shows more plainly than the letters he writes whether a person possesses or lacks education, refinement, courtesy, good taste, and kindly consideration for others. Review thoroughly pages 258 to 262.

Sooner or later, most of us need to write "Thank you" letters. Read the following one, written by a boy, and tell why you like it. What clever original touches do you find?

Dear Aunt Ellen,

Good old Santa Claus himself must have whispered in your ear that the gift I just longed for this year was a wireless outfit. I didn't talk very much about it because I did not dream I could really have one. It's a wonder you didn't hear my yell of joy over at your house when Father gave it to me on Christmas Eve as we were gathered around the Christmas Tree to get our gifts.

I've already been to the Public Library to find a book to help me put it up and to teach me about taking messages. I shall be telling you about the wonderful stories that I have picked right out of the air from London or from Timbuctoo. I'm sorry for the fellows that haven't a fairy godmother for an aunt. In my next letter I'll tell you all the family news. But there isn't room in this one for anything but the big "Thank you" that goes to you from

Your loving nephew,
Tom

Imagine that some one has given you the thing you most wished for but did not expect to receive. Write a "Thank you" letter that will express your appreciation of the gift and that will at the same time interest the person to whom it is written.

Observe the following rules :

1. Use unruled paper that will take ink well.
2. Use white paper or paper of a very delicate tint. Why?
3. Take pride in the good appearance of your letter. A carefully written letter is a compliment to the receiver.
4. Write on the pages of your letter paper in the order in which they come. Avoid cross lines and unusual arrangement.
5. Try to make your letter a bit of bright talk to your friend, witty or serious, as the occasion demands, but natural always.


GENERAL LETTER-WRITING CAUTIONS


This section applies to all kinds of letters.

Write the address on the envelope *plainly* and *fully*, and put your own address on the upper left corner of the envelope. *Twenty millions* of letters go to the Dead Letter Office *every year* because writers fail to heed this caution. In addition to this enormous mass of letters, a large number are received in the post offices of populous cities without any street number, and the addresses must be added. In New York City alone it costs about *five hundred dollars each work day* to pay the force engaged in consulting the directory.

The causes for these conditions are *ignorance, laziness, carelessness*. Good citizens overcome all these conditions and help their country prevent this enormous waste of time, money, and energy. Are *you* a good citizen? Prove it by taking special pains to address letters plainly.

Copy into your notebooks one business letter of each class you have studied and the addressed envelopes on the next page. This is one of the important ways in which your notebooks will help you in the future. *Consult these letters whenever you have occasion to write a business letter.*

<i>Archer Black</i> <i>75 Dodge Street</i> <i>Peoria, Illinois</i>	
<i>Hart, Tilton & Co.</i> <i>75 South Main Street</i> <i>Raleigh</i> <i>North Carolina</i>	

<i>Archer Black</i> <i>75 Dodge Street</i> <i>Peoria, Illinois</i>	
<i>Hart, Tilton & Co.</i> <i>75 South Main Street</i> <i>Raleigh</i> <i>North Carolina</i>	

The first form is ordinarily used for typewritten addresses ; the second for handwritten addresses. Many people now employ the first form for any kind of letter. When this form is used on the envelope, the inside address should correspond, and the heading should be arranged in the same way.

BUSINESS LETTERS

Review thoroughly all you have learned about business letters. Prove that you have mastered the form by writing letters dictated by your teacher.

Here is a new form of business letter. Why is this arrangement convenient for a merchant?

175 Park Avenue
Des Moines, Iowa
March 5, 1923

Austin, Darrow & Co.
75-83 Maple Street
Columbus, Ohio

Gentlemen:

Please send me by mail at your earliest convenience the following seeds:

4 packages climbing nasturtium	\$0.60
2 packages dwarf nasturtium20
3 packages candytuft45
7 packages assorted hollyhocks	<u>1.05</u>
	\$2.30

Inclosed you will find a money order for two dollars and thirty cents (\$2.30), in payment.

Very truly yours,
James R. Willard

1. Write to a dry goods firm in your neighborhood, ordering six yards of white cotton cloth, @ 38 cents; 1 dozen spools of white Willimantic thread, @ 9 cents; 2 yards of gingham like a sample inclosed, @ 42 cents.

Tell clearly and fully, discussing each point individually, why a business letter should be *clear, concise, courteous, accurate in every particular*. Under what circumstances should a stamp be inclosed for the reply?

7. CORRECT USAGE — "SHALL" AND "WILL"

This lesson will test your power to study as a means of self-education. When you have finished, you should be able to stand before the class, and explain clearly and fully the correct use of *shall* and *will*.

In connection with the study of regular and irregular verbs, you found that there are special forms for the present and the past tenses of the verb. In the future tense, the tense used in referring to future time, the auxiliary verbs *shall* and *will* are used, each with its own particular meaning.

In the first person of both the singular and plural numbers, *shall* is used merely to express action in future time, and *will* is used to express determination, desire, and willingness, as in a promise or in giving consent to a request.

I *shall* go to town tomorrow.

I *will* certainly *grant* your request.

In the second and third persons the rule is reversed:

You *will* enjoy the music.

You *shall* suffer for your folly.

Mary *will* meet me at Mother's.

Mary *shall* be rewarded if she perseveres.

TO EXPRESS ACTION IN FUTURE TIME

Singular

I shall work

You will work

He will work

Plural

We shall work

You will work

They will work

TO EXPRESS DETERMINATION, WILLINGNESS, OR DESIRE

I will go

You shall go

He shall go

We will go

You shall go

They shall go

In questions, *shall* is always used in the first person. In the second and third persons, the auxiliary that will naturally be used in the reply is also used in the question.

Shall I help you find the books?

Shall you spend the summer with your aunt?

Yes, I shall spend my entire vacation with her.

Will you please help me with this problem?

Yes, I will help you with pleasure.

I

Explain the use of the auxiliaries *shall* and *will* in the following sentences by making the exact meaning of the sentence clear:

1. If he succeeds, I will reward him.
2. Shall you practice today?
3. Mother will help us if we are puzzled.
4. If you are not careful, you will catch cold.
5. Will you please close the door?
6. You shall do your work now. I will no longer excuse your negligence.
7. We will provide the necessary funds for the experiment.
8. Mary will be interested in the result.
9. Will he consent to go with us?
10. When shall we start?

II

Supply the correct auxiliary in the following sentences:

1. (Shall, Will) we see you this evening?
2. The work (shall, will) not proceed without my consent.
3. Truth crushed to earth (shall, will) rise again.
4. I (shall, will) succeed if you (shall, will) help me.
5. (Shall, Will) you always keep this promise?
6. I certainly (shall, will) do so.
7. You (shall, will) go, even though you are unwilling to do so.

8. We (shall, will) all try to do our best.
9. I (shall, will) start at six o'clock.
10. You (shall, will) be expelled from the club at once.
11. You (shall, will) have a delightful time.
12. (Shall, Will) I meet you at the station?
13. I (shall, will) help you in every possible way.

Write five sentences using *shall* correctly, and five using *will* correctly.

Review also the correct use of the auxiliary verbs *may* and *can*. See No. 26, page 248. Write five sentences for each of the words.

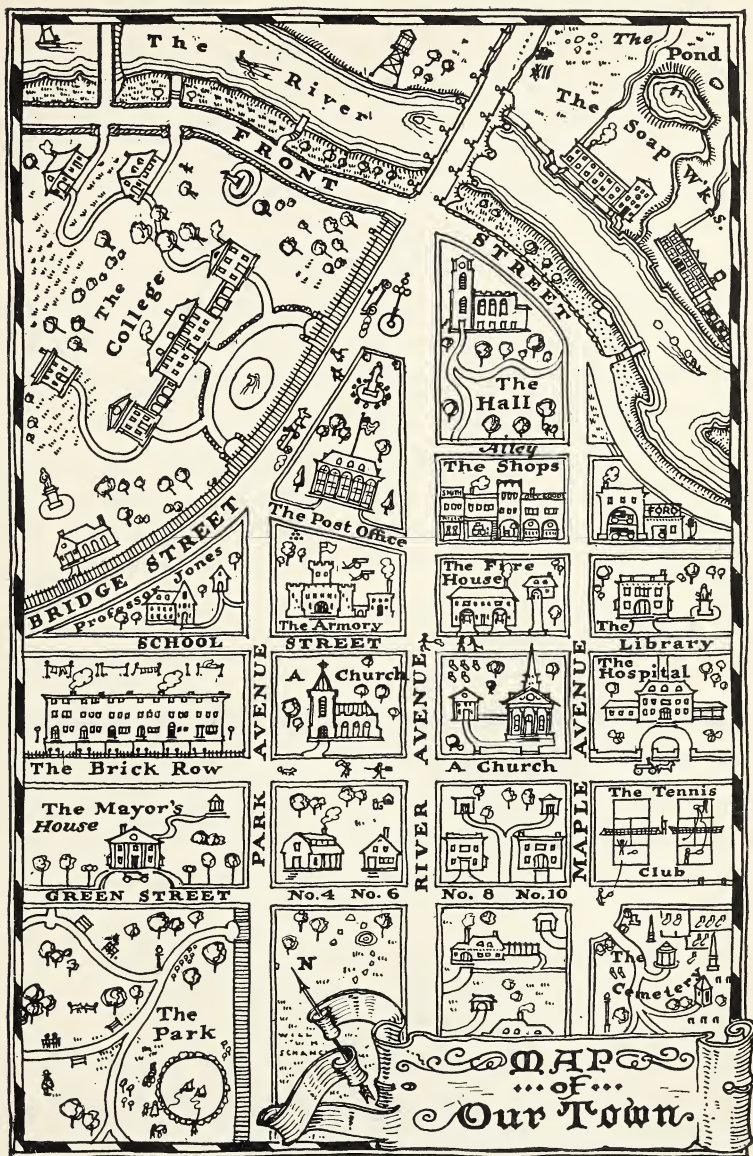
8. PROBLEMS

Look at the map on the opposite page. The problems in this section are concerned with giving directions for going from one place to another in the part of the town represented on the map.

Locate the following places so that you will find them readily when solving the problems: the tennis club; the park; the mayor's house; the library; the brick row; the soap works; the river; No. 4 Green Street; the fire house; the college; the post office; the hospital; the armory. In hunting for these places, you will find others also.

I. You meet in front of the post office a stranger who wishes to go to the hospital. Give him the necessary directions.

Compare the directions given by several pupils, and decide which ones are the best because they are the clearest. Take advantage of the criticism when solving the following problems. The first column tells where the stranger was met, and the second gives his destination — that is, the place to which he wishes to go.



<i>Place of meeting</i>	<i>Destination</i>
II. Front of brick row	The cemetery
III. No. 8 Green Street	The soap works
IV. The college	The mayor's house
V. The church with pillars	Professor Jones's house
VI. The soap works	The tennis club

MAKING ORIGINAL PROBLEMS

Each pupil may write out one problem like the following. In class read the problems. If the directions are clear, the class, with their eyes on the map, will be ready to give the answer as soon as you have finished.

I start from the main entrance of the college, turn to my right, pass the front of the post office, turn to the right at the next corner, walk straight ahead two blocks, turn to my left, and walk one and one half blocks. What place do I reach?

Make also problems concerned with your own neighborhood. The class will criticize them.

9. LEARNING TO PUNCTUATE BY THE SELF-HELP METHOD

I. What common use of the colon have you learned? Have you ever observed in this book another of its uses? Find at least ten illustrations of this other use, and be prepared to tell in clear, simple language what work the colon does.

II. On pages 81, 155, and 196 you will find illustrations of the use of the dash, which resembles the hyphen but is a little longer. Discover how the dash is used.

III. In class state rules resulting from your study of Problems I and II. Give original sentences that illustrate the rules you have made.

10. PREPARING FOR ORAL AND WRITTEN COMPOSITION

The composition work that you are now to do will test your power to express your thoughts in clear, forcible English.

The final oral and written compositions will center about a subject selected from those suggested on pages 222-224. Select the one that most interests you, find out all you can about it by using the library, talking with people who can help you, asking questions, and *thinking* about the facts you accumulate. You will then classify your facts, make an outline, and prepare a five-minute report to be given orally. If the subject you selected is too broad for such a report, select from your outline a group of topics that can be treated with the necessary detail in a talk of the length suggested.

MAKING THE OUTLINE

The following outline was prepared by a history class after studying the Louisiana Purchase and doing outside reading. The class first decided upon the four main topics, and then chose sub-topics that suggested the most important details demanded by the main topic.

THE LOUISIANA PURCHASE

1. The Louisiana Territory
 - a. Its extent
 - b. By whom explored
 - c. Changes in ownership before 1803
2. Reasons why President Jefferson desired to secure it
 - a. Its natural resources
 - b. Importance of New Orleans
 - c. Danger of European control

3. Napoleon's attitude
 - a. Need of money
 - b. Difficulty of France in holding this territory
 - c. Desire to prevent England from securing it
4. The purchase
 - a. Date of sale
 - b. Price paid
 - c. Opinion of American people
5. Important results of the purchase
 - a. Expansion of the United States
 - b. Opening up of navigation on the Mississippi
 - c. Development of the West
 - d. Increase in power and national importance of the United States

You will see at once that this outline is too full for a short talk, and it would be necessary to select one group of topics. Do you not see, however, that any group of topics would be more intelligently treated if the speaker had some knowledge of the entire subject? When you have finished your own outline, select one phase of the subject that you can make interesting to your classmates in a five-minute talk. And now that you know how you are to go to work, consider very thoughtfully the following subjects before making your selection:

I. SOME OF THE WORLD'S WORKERS

No one other class of men has contributed more richly to the progress of civilization than the inventors. Before making a selection from the following list, you should know what the special achievement of each man is. Then make your selection. In connection with which invention will you be interested in the picture on page 235?

Thomas Edison
Johann Gutenberg
Robert Fulton
George Stephenson
Samuel F. B. Morse

Eli Whitney
Alexander Graham Bell
Guglielmo Marconi
Cyrus H. McCormick
Cyrus W. Field

If you choose from this list, it is the invention rather than the man himself that you should consider. Show how the invention concerned has affected the world.

II. DISCUSSING SPECIAL KINDS OF WORK

In lower grades you studied "The Miller of the Dee" and "The Village Blacksmith." Do you remember how in those poems Mackay and Longfellow revealed the happiness resulting from work well done? Read the following quotation, and note how it also dignifies work:

No man is born into this world whose work is not born with him. There is always work, and tools to work withal, for them who will; and blessed are the horny hands of toil.

JAMES RUSSELL LOWELL

Read thoughtfully the following letter from a father to his son:

Fairmont Hotel,
San Francisco, California,
September 10, 1922

My dear Son,

Another school year is beginning for you. I am sorry that this business trip has kept me from home at this time. Your last letter was the kind I like to get. You wrote as you talk when Mother and you and the other youngsters come to Father's den for a real "talking-it-all-over." I can see that you are thinking seriously of what your school life is leading to, what you will

choose for your life-work. You are not ready yet, I think, for your final decision. You will have time enough for careful thinking.

In the meantime do a great deal of intelligent observing. As you watch men at various kinds of work, some with brains, some with hands, many with a combination of both brains and hands, think out the answer to some of these questions:

Is this occupation necessary to the community? Is there a constant demand for this kind of work? Does it give one a chance to keep learning? Is the work interesting or monotonous? Will it keep a person alert? What are the daily working hours? With what kind of persons does it bring one in contact? Does it give one a good living? You will say that not many persons think of all those things before they choose their work. That is true, and that is why so many fail in life.

Write soon again. Tell me about your football team and, of course, all the home news.

Your loving father,

John C. Moore

Select some line of work that you think now you would like to follow in the future, and prepare a report on it. Base your report on the questions in the letter. Keep in mind also the following bit of wisdom from Ruskin:

He who works with his hands only is a mechanic; he who works with his head and his hands is an artisan; and he who works with head, hands, and heart is an artist.

III. A THIRD SUGGESTION

It is suggested that one or two pupils report on the practical value of remaining in school as long as possible. Those who do this should write to the Bureau of Education, Department of the Interior, Washington, D.C., for Bulletin 1917, No. 22, entitled "The Money Value of Education," by

A. Caswell Ellis. Remember that a special form of salutation is used in writing such a letter. Find the model in the Review Supplement.

11. GIVING THE REPORTS

Devote an entire week to preparing for your talks and then give them a few at a time at opening exercises, in the English class, or at other convenient times.

WRITTEN COMPOSITION

Write from a carefully prepared outline two or three paragraphs on a phase of your subject that you did not discuss in your oral report. You may wish this time to write about an individual.

In this final written composition of the year, prove that your best work does credit to the long course of training in English that you have had. The compositions will be preserved in a folder, unless you prefer to take them home to show to your parents.

12. METHODS OF SELF-EDUCATION

GROUP PROJECTS

Outside of school, most people write little else than letters, unless we except the occasional writing of telegrams and advertisements; making out money orders, bills, checks, and receipts; and at rare intervals, if at all, formal notes of invitation or of acceptance. The making out of bills and receipts you have, of course, studied in connection with your arithmetic lessons. How many of the other activities mentioned do you find that you need to practice *now*?

A very wise man once wrote the following words:

Knowledge is of two kinds: we know a subject ourselves, or we know where we can get information upon it.

SAMUEL JOHNSON

There are some things that are best learned when one needs to put them into practice. The important thing is *to know where to get the necessary information* when it is needed.

As a means of discovering what ability you have to teach yourself an important lesson when you need it, divide the class into five sections, each section taking one of these subjects: writing a telegram; making out a post-office money order; making out and signing a check; writing a lost or found or for sale advertisement; writing a formal invitation to a dinner party and a formal acceptance or declination of the invitation. Each pupil will work independently in finding out how to perform the group activity. Try to bring in the most helpful report submitted.

Some of the activities suggested require the use of blank forms that largely explain themselves. If your topic requires a blank form, get a copy, and find out by asking some person who can give you the necessary help any facts you cannot discover for yourself. Some require a very economical use of words. Which ones? In class be prepared to report on your topic, stating what occasions in life require the use of the item on which you are reporting; where you obtained the blank form, if any; how you gained the information you needed. Submit a *perfect example* to the class as a model.

If any of you wish to preserve now some of the information gained as the result of this investigation, use your notebooks. Your notebook, you remember, is to be your

individual English aid when you no longer have a textbook to consult. Should you later need to use one of the forms, consult your notebook, or get the necessary information as it was obtained for these reports.

13. REVIEWING AS A MEANS OF SELF-EDUCATION

The self-help methods you have employed for years in your English lessons should have resulted in making you absolutely certain as to what you know and what you do not know. Have they had this result in *your* case? Do you know beyond the shadow of a doubt what rules for the use of capitals and punctuation marks you apply *every time* the use concerned occurs when you write? When you write, are you *sure* of the spelling of the words? What do you do if not absolutely certain? Is your ear so well trained that you are at once conscious of the fact when you have used one of the incorrect expressions you have been fighting so long?

You will now as a class review many subjects, but each pupil should study only the facts or rules or words that he feels he needs. This is a last effort to clinch matters, and you should waste no time on topics of which you are sure. Give the time to the weak spots.

REVIEWING FROM THE INDEX

If you were young children, the topics would be repeated here in order to make it convenient for you to review them. But since you are girls and boys who have learned to work independently, you will review from the Index, taking the subjects in the following order: Capitals; period, interrogation point, exclamation point, comma, apostrophe, quota-

tion marks, semicolon, colon; sentence study, correct usage; verbs, nouns, pronouns, adjectives, adverbs, prepositions, conjunctions, interjections.

Read thoughtfully the topics outlined in the Index under the various subjects. Review thoroughly any about which you still feel uncertain.

The facts and rules you have been reviewing are of value only as they are applied when you speak or write. In class prove that you have this practical type of knowledge by doing what is required in the following exercises.

DRILL EXERCISES

Read the following paragraphs :

HOW THE SPIDER WAS CREATED

Long ago there lived in Greece a beautiful maiden named Arachne. Her nimble fingers wove tapestries that excited wonder and admiration. Proud of her skill, she challenged the goddess Minerva to a contest. Minerva accepted the challenge, and the fair weavers began their task. Minerva chose as her subject a contest she had once had with Neptune, the sea-god. Arachne chose the story of Europa.

When they had finished their tapestries, each hastened to view her rival's work. Alas! Arachne saw at a glance that she was defeated. In her shame and humiliation, she went out and hanged herself. Minerva, however, immediately changed her into a spider and condemned her to weave constantly. Arachne thus became a warning to all conceited mortals.

Find in the above selection all the proper nouns; five common nouns that are the names of things that can be seen; four nouns that name feelings; five nouns that are subjects of verbs; five that are objects of transitive verbs;

one noun in the genitive case. Select three adjectives that describe, and compare them.

Find five phrases introduced by a preposition. Which are adjective modifiers and which are adverbial modifiers? Prove that *herself* is accurately used.

Find in the first paragraph three simple sentences, one compound sentence, and two complex sentences. Prove that you are right by analyzing them.

THE UNFORGIVABLE SYNTAX

A certain young man never knew
Just when to say *whom* and when *who*;
 "The question of choosing,"
 He said, "is confusing ;
I wonder if *which* wouldn't do?"

Lie and *lay* offer slips to the pen
That have bothered most excellent men :
 You can say that you lay
 In bed — yesterday ;
If you do it today, you're a hen !

A person we met at a play
Was cruel to pronouns all day ;
 She would frequently cry,
 "Between you and I,
If only us girls had our way !"

CHRISTOPHER MORLEY IN "MINCE PIE"

Give a grammatical rule that will explain why *which* will not do for *who* or *whom*. Explain the meaning of the second stanza. Correct two errors in the third stanza, proving by the rules of grammar that you are right.

Correct the sentences on the following page, proving in each case that you are right.

1. Wishing to stand well at school, my report card was disappointing.
2. Jessie was the prettiest, as well as the most graceful, of the two sisters.
3. The man which was riding the horse escaped without injury.
4. Each of the boys have broken their records.
5. Please hand the books to Fannie and I.
6. The rose smells sweetly.
7. Looking northward from the bridge, the mountains appeared to be heavily wooded.
8. The secretary and the treasurer was elected by vote.
9. The secretary and treasurer were elected by vote.
10. Each of the men must overcome their own difficulties.
11. The snows of the winter the fresh beauty of spring the warmth of summer and the gorgeous coloring of autumn all contribute to our happiness.
12. No I cannot conscientiously vote for you Mr. Brewer.
13. The boys hats blew into the river.
14. Its time for the baby to take its nap.
15. Shall you see both he and she?

Will you remember to keep up your out-of-school education during the vacation? Will you read some of the books listed on pages 235 and 236?

SUPPLEMENTARY GRAMMAR — OPTIONAL

The grammar lessons you have already studied are those relating most closely to your needs, both as to sentence structure and good usage. This supplement contains a few additional lessons that may be used if it seems desirable.

I. VERBS: CONJUGATION OF THE VERB *To be*

You learned long ago that the verb *to be* has more forms than any other verb in our language. The following con-

jugation gives the forms continually used in the different tenses, persons, and numbers. The principal parts of the verb are: present tense, *am*; past tense, *was*; past participle, *been*.

INDICATIVE MOOD

(The indicative mood is used to express facts or to ask questions.)

PRESENT TENSE

Singular

I am

You are

He is

Plural

We are

You are

They are

PAST TENSE

I was

You were

He was

We were

You were

They were

FUTURE TENSE

I shall be

You will be

He will be

We shall be

You will be

They will be

PRESENT PERFECT TENSE

I have been

You have been

He has been

We have been

You have been

They have been

PAST PERFECT TENSE

I had been

You had been

He had been

We had been

You had been

They had been

FUTURE PERFECT TENSE

I shall have been	We shall have been
You will have been	You will have been
He will have been	They will have been

SUBJUNCTIVE MOOD

(The subjunctive mood is used to express a condition contrary to fact or a wish. These tense forms are generally used after *if*, *lest*, or *I wish*.)

PRESENT TENSE

<i>Singular</i>	<i>Plural</i>
(Lest) I be	(Lest) we be
(Lest) you be	(Lest) you be
(Lest) he be	(Lest) they be

PAST TENSE

<i>Singular</i>	<i>Plural</i>
(If) I were	(If) we were
(If) you were	(If) you were
(If) he were	(If) they were

IMPERATIVE MOOD

Singular and plural, *Be* .

INFINITIVES

<i>Present</i> , to be	<i>Past</i> , to have been
------------------------	----------------------------

PARTICIPLES

<i>Present</i> , being	<i>Past</i> , been	<i>Phrasal past</i> , having been
------------------------	--------------------	-----------------------------------

GERUNDS

<i>Present</i> , being	<i>Past</i> , having been
------------------------	---------------------------

INFINITIVES AND GERUNDS

The form of a verb beginning with *to*, as *to be*, *to laugh*, *to have seen*, is called the *infinitive*.

The *ing* form used as a substantive is called the *gerund*.

Note in the following sentences that both the infinitive and the gerund are employed precisely as nouns are used:

Noun — *Tag* is great fun.

Infinitive — *To dance* is great fun.

Gerund — *Dancing* is great fun.

Noun — I like *butter*.

Infinitive — I like *to read*.

Gerund — I like *reading*.

The infinitive and the gerund are sometimes called *verbal nouns*. The initials *vb.n.* referred to on page 191 in connection with dictionary work stand for "verbal noun."

ACTIVE AND PASSIVE VOICE

You have learned that the action expressed by a transitive verb goes over to another person or thing called the object of the transitive verb, as in the following sentence:

Frank threw the ball.

But the object which received the action may become the subject. In this case the subject of the verb receives the action.

The ball was thrown.

A verb that represents its subject as performing an action is said to be in the *active voice*.

A verb that represents its subject as receiving an action is said to be in the *passive voice*. Only transitive verbs can

be used in the passive voice, because only transitive verbs take objects.

In the following sentences, change the verbs in the active voice to the passive voice:

1. Mother iced my birthday cake.
2. The wind overthrew the chimney.
3. Washington crossed the Delaware on a stormy night.
4. I broke my arm when I fell.
5. The class elected Robert president.
6. The hot sun melted the ice.

NOUN CLAUSES

A subordinate clause, as you know, does the work of a single part of speech. You have learned that adjective clauses modify nouns just as adjectives do, and adverbial clauses modify verbs just as adverbs do.

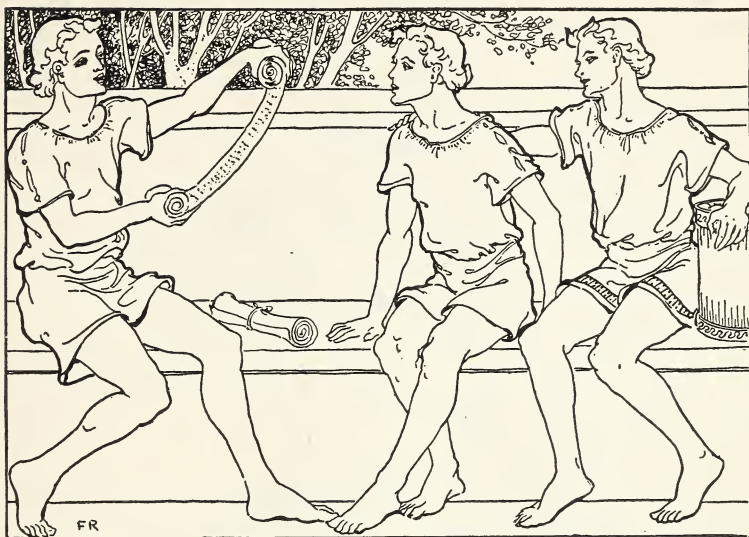
Besides being used as adjectives and as adverbs, clauses are sometimes used as nouns, and are called *noun clauses* or *substantive clauses*. Study the following sentences:

1. *That you are willing to help* is greatly to your credit. (subject of verb *is*)
2. I know *what you think*. (object of verb *know*)
3. A wise man once said, "*Time is money*." (object of *said*)

Find the noun clauses in the following sentences:

1. "God bless us every one!" cried Tiny Tim.
2. What you do speaks more loudly than what you think. (*Speaks* is understood after *think*.)
3. The teacher understood what I meant.
4. That water seeks its level is a well-known fact.
5. Columbus said, "Sail on! Sail on!"
6. That honesty is the best policy goes without saying.

Notice that in Sentences 4 and 6 the entire sentence is the principal clause and the noun clause is its subject.



BOOKS FOR SUMMER READING

May blessings be upon the head of Cadmus, the Phœnicians,
or whoever it was that invented books!

THOMAS CARLYLE

- ADVENTURES OF BILLY TOPSAIL. *Duncan.*
 ANNE OF GREEN GABLES. *Montgomery.*
 BOB, SON OF BATTLE. *Ollivant.*
 BOOK OF BIRDS FOR YOUNG PEOPLE. *Mathews.*
 BOY SCOUTS IN GLACIER PARK. *Eaton.*
 BOYS' LIFE OF EDISON. *Meadowcroft.*
 CHRISTMAS CAROL, A. *Dickens.*
 FRIENDSHIP VILLAGE. *Gale.*
 GREAT AUTHORS IN THEIR YOUTH. *Frank.*
 HARPER'S ELECTRICITY BOOK FOR BOYS. *Adams.*
 HEROES OF TODAY. *Parkman.*
 HEROINES OF SERVICE. *Parkman.*
 HOOSIER SCHOOLMASTER, THE. *Eggleston.*
 IN THE DAYS OF ALFRED THE GREAT. *Tappan.*

- IN OLE VIRGINIA. *Page.*
IVANHOE. *Scott.*
JACK BALLISTER'S FORTUNES. *Pyle.*
KIDNAPPED. *Stevenson.*
LANCE OF KANANA, THE. *French.*
LAST OF THE MOHICANS, THE. *Cooper.*
LEGEND OF SLEEPY HOLLOW, THE. *Irving.*
MAID OF '76, A. *Knipe.*
MAKING OF AN AMERICAN, THE. *Riis.*
MAN WITHOUT A COUNTRY, THE. *Hale.*
MARTIN HYDE. *Masefield.*
MOTHER. *Norris.*
MUTINEERS, THE. *Hawes.*
MYSTERY TALES. *Smith.*
OREGON TRAIL, THE. *Parkman.*
PRINCE AND THE PAUPER, THE. *Twain.*
RIP VAN WINKLE. *Irving.*
ROOF AND MEADOW. *Sharp.*
SECRET GARDEN, THE. *Burnett.*
STICKEEN. *Muir.*
STORIES OF INVENTORS. *Doubleday.*
STORY OF A BAD BOY, THE. *Aldrich.*
STORY OF KING ARTHUR AND HIS KNIGHTS, THE. *Pyle.*
STORY OF MY BOYHOOD AND YOUTH, THE. *Muir.*
STORY OF MY LIFE. *Keller.*
TALES FROM SHAKESPEARE. *Lamb.*
THEODORE ROOSEVELT'S LETTERS TO HIS CHILDREN. *Roosevelt.*
TOM BROWN'S SCHOOL DAYS. *Hughes.*
TOM SAWYER. *Twain.*
TRAVELS AND ADVENTURES OF RAPHAEL PUMPELLY. *Pumpelly.*
TREASURE ISLAND. *Stevenson.*
TREASURE OF THE ISLE OF MIST. *Tarn.*
WHEN BUFFALO RAN. *Grinnell.*
WIDOW O'CALLAGHAN'S BOYS. *Zollinger.*
WONDER BOOK, THE. *Hawthorne.*

REVIEW OF "SELF-HELP ENGLISH LESSONS," LOWER BOOKS

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REVIEW OF "SELF-HELP ENGLISH LESSONS," LOWER BOOKS

INTRODUCTION

This chapter will help you to review some things you learned in lower grades. It would have taken too much space to review all the reasons for the rules, but remember that everything you do in speaking or in writing helps the listener or the reader. The question "Why?" should constantly be kept in mind and answered. The reasons are very important.

You have not thoroughly reviewed a point until you have clearly explained it.

I. HOW TO STUDY A LANGUAGE LESSON

Take the following steps when preparing a language lesson:

1. Find out what the lesson is about, and try to recall what you already know about the subject.
2. Using the Index, find out whether you have forgotten anything.
3. Read the lesson, and in your mind separate the part that asks questions or that tells you what to do from the part that gives sentences or stories to use.
4. *Read* each direction or question, *think* what it means, *plan* what you are to do, *do* it to the best of your ability, and then *test* your work — that is, go over your work to see whether you have accomplished what you set out to do. *Read and think, plan, do, test* — these are the steps.
5. If there is anything you do not understand, after careful thought, *do the remainder of the work thoroughly*, and in class bring up for discussion the troublesome point.

SELF-HELP

Use as needed the following means of self-help: the eyes and ears for gaining new ideas; the textbook, dictionary, notebook; books of reference, the public library; self-criticism.

II. ORAL COMPOSITION

Early Steps

In the lower grades you were taught to do the following things. Give a good reason for each:

1. Choose an interesting story to tell.
2. Tell it in short, clear sentences.
3. Let your voice help by showing where a sentence ends and by pronouncing your words very distinctly.
4. Tell facts in their right order.

5. Avoid beginning too many sentences with the same word.
6. Choose a beginning sentence that will make the listeners eager to hear the rest of the story.
7. Give the story a good title. The title need not be a sentence; it may simply name what the composition is about, just as the words "Orange Marmalade" on a fruit jar tell what the jar contains.

Later Steps

1. Stick to the point. Decide exactly what *one* point you wish to make perfectly clear to the listeners, and then *stick to the point*. Put nothing into your composition that will not help the listeners to see exactly what you wish them to see.
2. In telling anecdotes, use direct quotations when relating conversation.
3. Use exact language. This means to choose words that will help the listeners to see clear pictures in their minds.
4. Avoid useless sentences at the beginning and at the end of your compositions. Plunge at once into your story and when it is told, *stop!*

III. PARAGRAPH STUDY

1. When studying a story or other matter of more than one paragraph, notice what each paragraph is about. That is, get the point of each paragraph, and stick to it when telling the story. An outline, or a list of topics, — one for each paragraph, — will help you. How will this paragraph study be of use to you in preparing history, geography, and other lessons? How will it help you in reciting?

In preparing your original compositions, make an outline whenever you are to have more than one paragraph. Read what is said about paragraphing in Section XVI.

IV. CORRECT USAGE

In the lower grades you were drilled on the correct use of the words in this section. If any of them still trouble you, study the sentences showing the correct use of the words, make more sentences of the same kind, and repeat these sentences over and over again until you use the correct form naturally.

A. TROUBLESOME VERB FORMS

First Group

The verbs used in these four exercises are among the greatest trouble makers in the language. If any of them are used incorrectly in your class, drill on them persistently. You will have grammar lessons that will give you the reasons for the correct forms.

1. *Is* and *are*. *Is* is used in speaking of one person and thing. *Are* is used in speaking of more than one person or thing.

The sun is shining brightly.

The clouds are flitting across the sky.

Are is always used with the word *you*, whether *you* means one person or more than one.

You are writing very neatly, Mary.

You are all writing neatly, girls.

2. *Was* and *were*. *Was* is used in speaking of one person or thing. *Were* is used in speaking of more than one person or thing. *Were* is always used with the word *you*, whether one person or more than one is being spoken to.

The spider was spinning his web.
 The spiders were trying to catch a fly.
 You were the champion player, Ned.
 You were doing good work, girls.

3. *Don't* and *doesn't*. *Don't* is a contraction of *do not*.
Doesn't is a contraction of *does not*.

It doesn't pay to be careless.
 We don't often see the northern lights.

I do not	You do not	They do not	We do not
I don't	You don't	They don't	We don't
They do not	He does not	She does not	It does not
They don't	He doesn't	She doesn't	It doesn't

4. *Hasn't any*, *haven't any*, *has no*, *have no*. The incorrect forms *ain't got no*, *haven't got no*, and *hasn't no* are often used instead of the correct forms. These expressions must be weeded out of the English language. Help by weeding them out of your speech.

Mother has no time to visit.
 Mother hasn't any time to visit.

I haven't any pet.
 I have no pet.

I have no	We haven't any	She hasn't any
You have no	They haven't any	He has no

Second Group

One form of each verb in this group requires the use of a helping verb like *has*, *have*, *was*, *were*, *has been*, etc.

5. *Ate*, *eaten*. *Ate* never requires helping verbs like *was* and *were*. When used as a predicate verb, *eaten* always requires a helping verb.

I ate an orange for breakfast.
We have eaten our lunch.

6. *Began* and *begun*. *Began* never needs a helping verb. *Begun* always needs a helping verb when it is used as a predicate verb.

I began to read when I was very young.
The work was begun on time.

7. *Broke* and *broken*. *Broke* never needs a helping verb. When used as a predicate verb, *broken* always needs a helping verb.

Frank broke his new knife.
He has broken several since his birthday.

8. *Came* and *come*. *Come* sometimes needs helping verbs like *has*, *have*, *had*. *Came* never needs a helping verb.

Come and see these pictures.
Who came to the door?
The grocer came.
He had come for orders.

9. *Did* and *done*. *Done* as a predicate verb always needs a helping verb like *has* or *have*. *Did* never needs a helping verb.

I did my examples yesterday.
I have done them all.

I did	You did	You have done	He has done
-------	---------	---------------	-------------

10. *Drank* and *drunk*. *Drank* needs no helping verb. Used as a predicate verb, *drunk* always needs a helping verb.

Who drank the milk?
Ned has drunk it all.

11. *Give, gave, given.* As a predicate verb, *given* always needs a helping verb like *has, have, or was*. *Gave* never needs a helping verb. Never use *give* for *gave*.

Will you please give me a ride?
Who gave you your bicycle?
Father gave it to me at Christmas.
I have given my old one to Ned.

12. *Rang and rung.* *Rang* never needs a helping verb like *has, have, or was*. *Rung* always needs a helping verb when used as a predicate verb.

Who rang the bell?
I rang it.
Ned has rung it, too.

13. *Run and ran.* *Run* sometimes needs a helping verb and sometimes it does not. *Ran* never needs a helping verb.

Last Saturday I ran a mile.
I have run all the way to school.
The boys ran a race.
They ran very swiftly.

14. *Sang and sung.* *Sang* never needs a helping verb. As a predicate verb, *sung* always needs a helping verb like *has* or *were*.

Mother sang to the baby.
She has sung him to sleep.
We all sang "America."

15. *Saw and seen.* *Saw* never needs a helping verb. When used as a predicate verb, *seen* always needs a helping verb like *has, have, or was*.

I saw a curious sight.
I have seen many curious sights.

Who saw the aëroplane?

We have all seen it many times.

16. *Spoke* and *spoken*. *Spoke* never needs a helping verb. When used as a predicate verb, *spoken* always needs a helping verb.

Who spoke most distinctly?

All words were spoken clearly.

17. *Went* and *gone*. *Went* never needs a helping verb. As a predicate verb, *gone* always needs a helping verb like *has* or *have*.

The boys went to the ball game.

The boys have gone to the ball game.

Who went with them?

Father has gone with them.

Third Group

Your grammar lessons on *transitive* and *intransitive* verbs will help you understand the correct use of these verbs. Do not neglect the drill, however.

18. *Lie* and *lay*. *Lie* means to *rest upon* or *recline*; *lay* means to *place upon*. *Lay* is also a form of the verb *lie*, and means *was lying*.

The books lie on the table.

Lay the books on the table.

The books lay on the table all morning.

19. *Sit* and *set*. *Sit* means to rest upon a chair or other object; *set* means to place upon an object.

Sit down.

I like to sit on the grass.

Set the vase on the table.

Fourth Group

No rules of grammar will help you with these forms. Certain words are correct and others are not. Form the habit of using the correct form.

20. *Am not, aren't, isn't. Ain't* is often incorrectly used for these words. *There is no such word.*

I am not going to the picnic.

We aren't planning to play the story.

Isn't it time for the spring flowers?

21. *Blew, grew, knew, threw.* We say *blow, grow, know, and throw.* There are no such words as *blowed, grewed, knowed, throwed.* The correct forms are *blew, grew, knew, threw.*

Who blew the largest bubble?

The weeds grew faster than the flowers.

I knew my lessons perfectly.

Frank threw the ball over the house.

22. *Bring and take.* A person *brings* an object *from* a place; he *takes* it *to* a place.

Please take this parcel to the post office.

Bring back ten two-cent stamps.

23. *Brought.* Sometimes children use the word *brung* for *brought.* There is no such word. *Brought* is the correct form.

Father brought me a new book from the city.

What have you brought to the picnic?

24. *Have* with *could, would, should, and might.* It is never right to say *could of gone, would of gone, etc.* *Have* should be used in such expressions instead of *of.*

You should have told the truth.

We might have lost our way.

25. *Leave* and *let*. *Leave* means to cause some person or thing to remain in a certain place; *let* means to *permit*.

Leave the stamps on my desk.

Will you let me go to the circus?

Let it lie there.

26. *May* and *can*. *You may go* means that you have permission to go. *You can go* means that you are able to go.

May I ride the black mare?

I think I can manage her.

Can you swim across the pond?

I think I can.

I'll ask Mother if I may try.

27. *Ought* and *ought not*. These should be used instead of *had ought* and *hadn't ought*.

We ought to honor the flag.

Children ought not to neglect their teeth.

28. *Teach* and *learn*. You *learn* to do a thing yourself. Some other person *teaches* you to do a thing.

Aunt May is teaching me to knit.

She says I am learning rapidly.

B. TROUBLESOME PRONOUN FORMS

1. *I* and *me*. The mistakes in using these words are usually made when you are speaking of some other person and yourself. Whenever you would use *I* in speaking of yourself alone, use *I* in speaking of some other person and yourself.

Whenever it is correct to use *me* when speaking of yourself alone, use *me* when speaking of some other person and yourself.

I am going to the circus.

Father and I are going to the circus.

Mother gave me a new book.

Mother gave Grace and me a new book.

Notice that you always mention the other person first. It is not incorrect to mention yourself first, but it is not polite.

2. *He, him.* Whenever it is correct to use *he* alone, use *he* when speaking of another person also. The same thing is true of *him*.

He was watching the aëroplane.

Frank and he were watching the aëroplane.

I saw him in the cotton field.

I saw Ned and him in the cotton field.

She and *her* follow the same rules. Make illustrative sentences.

3. *I, he, we, etc.,* after *It is* or *It was*. The wrong forms *me, her, him, us, etc.,* are sometimes used after *It is* or *It was*.

It was I who rang the bell.

It is she who takes care of the flowers.

4. *Them.* *Them* is a pronoun. It takes the place of a noun, but it is never joined to a noun. It is sometimes incorrectly used for the adjective *those*.

Those books are mine.

Give them to me.

Please let me take those pencils.

Please let me take them.

C. TROUBLESOME PREPOSITIONS

1. *At* and *to*. *To* is often used incorrectly for *at*.

I left my book at home.

We are all going to New York.

2. *Between* and *among*. *Between* is used to show position with reference to *two* things or persons. *Among* shows position with reference to more than two things or persons.

The house stood between two tall buildings.

A rose grew among many lilies.

3. *In* and *into*. *In* indicates that something is at rest in a certain place. *Into* suggests motion toward the place.

My books are in my desk.

The bird flew into the nest.

D. MISCELLANEOUS WORDS

1. *Good* and *well*. *Good* is an adjective and is used to describe. *Well*, meaning *in a satisfactory manner*, is an adverb. *Well*, meaning *in good health*, is an adjective.

The letter brought us good news.

The pupils all recited well.

I feel well today.

2. *Not* words. As a rule only one *not* word is needed in expressing a single thought. *Never*, *none*, *no*, *not*, *nothing* need no other *not* word to help them. The first sentence in each of the following groups is correct. Why? Correct the other without making it like the correct form that is given.

Right: I saw no birds.

Wrong: I didn't see no birds.

Right: There are no birds in last year's nest.

Wrong: There aren't no birds in last year's nest.

Right: I wanted no cake.

Wrong: I didn't want no cake.

3. *Then* and *than*. *Then* is often incorrectly used instead of *than* when persons or objects are compared.

Health is better than wealth.

It is warmer than it was yesterday.

V. WRITTEN WORK

ARRANGEMENT ON PAPER

1. *Margins*. Just as a printed page has margins, a written page also should have them. Why? The right margin may not be so regular as the others, but it should always be wide enough to help make a frame for the written part of the page.

2. *Sentences that are not related*. Sentences that do not belong together — that is, sentences that do not help each other — are written one below the other, each beginning on a new line.

3. *Paragraphs*. Sentences that are related — that is, sentences that help each other tell a story — are written in the form of a paragraph. The first line of a paragraph is indented. Why?

Spring has come at last. The birds are singing and the flowers are beginning to bloom. Soon the fields will be covered with a rich carpet of green.

VI. COPYING

Before copying a sentence, study it as follows:

1. Read the sentence and make sure of its meaning.
2. Answer the following questions:

With what kind of letter does the sentence begin?

What work does the sentence do — that is, is it a statement, a question, a command, or an exclamation?

What mark is used at the end?

3. Give a reason for all other capitals and punctuation marks.
4. Study the spelling of words you do not know.
5. Read the entire sentence once more.

After this study, write the sentence without looking again at the book.

Before copying a paragraph, study each sentence, and be sure to indent the first line.

VII. WRITING FROM DICTATION

1. *Studied dictation.* Notice if the sentences are written separately or as a paragraph, and give a reason for the arrangement.

Study the lesson as if it were to be copied. When your teacher has dictated a sentence, say it to yourself before beginning to write it. Try to do this without moving your lips. Try to see in your mind how the sentence looks when written. Then write it without hesitation.

When you have finished, look over your work carefully, and correct neatly any mistake you may have made.

2. *Unstudied dictation.* Your teacher will first read the entire lesson so that you may decide whether the sentences are to be written separately or as a paragraph. She will then read the sentences one by one. Before beginning to write a sentence, think whether it is a telling sentence or a question. Decide also what words should begin with capital letters and what punctuation marks should be used.

Say the sentence to yourself, and then write it. Look over your work for mistakes.

VIII. USE OF CAPITALS

1. Every sentence begins with a capital letter.

Our first President was George Washington.

Do you know any stories about his boyhood?

2. Every part of a person's name begins with a capital letter.

Henry Wadsworth Longfellow, John Greenleaf Whittier

3. Capitals are always used in writing initials.

Robert E. Lee, R. L. Stevenson

4. The names of places begin with capital letters.

New York, Austin, Savannah River, Mount Washington

5. The names of the days of the week, the months of the year, and holidays begin with capital letters.

Tuesday, February, Christmas, Hallowe'en

6. The word *I* is always written as a capital.

Father and I went to the circus.

7. Every line of poetry begins with a capital letter.

Said the Table to the Chair,

"You can hardly be aware

How I suffer from the heat

And from chilblains on my feet."

8. The abbreviations *Mr.* and *Mrs.* and the word *Miss* always begin with capital letters.

Mr. and Mrs. Bee called on Miss Clover.

9. The first word, the last word, and all other important words of titles begin with capital letters.

A Race on the Ice

10. The names of members of political parties, the names of religious bodies, and the names of particular buildings are proper nouns and begin with capitals.

Republican, Democrat, Congregationalist, Methodist, Catholic; Court House, Independence Hall, Metropolitan Museum

11. Proper adjectives are adjectives formed from proper nouns. They always begin with capital letters.

An American merchant sailed on a French steamer.

IX. USE OF THE PERIOD

1. A period is used at the end of every statement or command.

The elephant uprooted the tree with his trunk.
Close the door softly.

2. A period is used after initials.

Thomas A. Edison, T. A. Edison, T. A. E.

3. A period is used after every abbreviation.

Mr., Dec., Mon., St., Ave. See Section XXX, page 272.

X. USE OF THE QUESTION MARK

The question mark is used after every interrogative sentence.

How does the Eskimo travel across the ice fields?

XI. USE OF THE EXCLAMATION MARK

The exclamation mark is used after a word or sentence that expresses strong or sudden feeling.

Hark! I hear the distant roar of the ocean.
Run for your life!

XII. USE OF THE COMMA

1. The comma is used for setting off the parts of a date and of an address, and for setting off the salutation and the complimentary close of a letter, as shown in the following model.

25 Highland Ave.
Los Angeles, Cal.
May 5, 1923

Dear Mother,

We reached California yesterday and are glad the long trip is over. I shall write you at length as soon as we have unpacked our trunks. Three cheers for the Land of Sunshine!

Your loving son,
Hal

2. Words forming a series, and groups of words forming a series, are set off from each other by commas.

A scout is trustworthy, loyal, friendly, obedient, and thrifty. Lars put on his overcoat, seized his mittens, and hurried out.

3. The name of the person spoken to is set off from the rest of the sentence by one or more commas.

Come and see this queer insect, Ned.
Come, Ned, and see this queer insect.

4. The word *yes*, and the word *no* meaning the opposite of *yes*, are set off from the rest of the sentence by a comma.

Yes, I shall surely meet you.
No, I can't go with you.

5. A direct quotation is usually set off from the rest of the sentence by one or two commas.

Francis Scott Key said to himself, "Does the flag still wave over Fort McHenry?"

"The flag still waves," said Francis Scott Key, "and Baltimore is safe."

6. Words that are used to explain or rename a person or thing spoken of should be set off from the rest of the sentence by a comma or commas.

Hero, a Red Cross dog, saved many lives.

XIII. USE OF THE APOSTROPHE

In writing, the apostrophe is made as follows: Mary's.

1. The apostrophe is used in place of the letter or letters omitted in forming contractions.

Isn't, I'll, doesn't, shouldn't

2. An apostrophe and *s* are added to singular nouns and plural nouns not ending in *s* to denote possession. As a rule, the name of the thing owned immediately follows the word that denotes possession.

Frank's boat was well ahead in the race.

The wind blew off the men's hats.

3. An apostrophe alone is added to a plural noun ending in *s* to denote possession.

The horses' hoofs clicked on the hard pavement.

XIV. USE OF QUOTATION MARKS

When a speaker tells what another person has said, he is quoting that person, or, in other words, using a quotation.

A direct quotation is one that uses the exact words of the person quoted.

The giant said, "I smell fresh meat."

An indirect quotation is one that does not use the exact words of the person quoted.

The giant said that he smelled fresh meat.

1. When titles of books, poems, or pictures are mentioned in their exact form in a sentence, they are inclosed in quotation marks.

The title of the picture was "Stop, Thief!"

My favorite book is "Adventures of Pinocchio."

2. The words of a direct quotation are always inclosed in quotation marks. If the quotation is divided, two sets of quotation marks are necessary.

Patrick Henry exclaimed, "Give me liberty or give me death!"

"Give me liberty, exclaimed Patrick Henry, "or give me death!"

When a direct quotation is written, three things are done to make it very plain that a person's exact words are being given:

The quotation is separated from the rest of the sentence, usually by one or two commas.

The quotation begins with a capital letter.

The quotation is inclosed in quotation marks.

The three rules apply whether the quotation comes at the beginning of the sentence, at the end, or in the middle.

"My broth is too cold," said the father bear.

The father bear said, "My broth is too cold."

"My broth," said the father bear, "is too cold."

XV. USE OF THE HYPHEN

1. A hyphen is used at the end of a line when one or more syllables of a word are carried over to the following line.

2. A hyphen separates the parts of some compound words: *school-teacher*, *twenty-five*. See page 276.

XVI. LETTER WRITING

SOCIAL LETTERS

In the lower grades you were taught to write stories of only one paragraph. In this paragraph you told all that you had to say about your subject. Stories often contain more than one paragraph, but the entire story is about the same subject.

Letters are somewhat different from other compositions. When we write to a friend, we often speak of several matters that have nothing to do with each other. We may tell about a journey, our Christmas presents, and good times we are having, all in the same letter. When we do this, we use a separate paragraph for each subject.

For a model of a one-paragraph letter, see Section XII, page 255.

155 Broadway
New York City
February 20, 1923

Dear Frank,

Aunt Mary joins me in wishing you many happy returns of your birthday. What an old man you are getting to be! How does it feel to be twelve years old?

I am sending you today by express a birthday gift that I hope you will enjoy. Don't let it jump out of the crate. Such a time as I had catching it! It ran around in circles until it became dizzy. I was dizzy, too, but managed to catch it at last. Then it winked its nose as if to say, "Wasn't that a fine race?"

Affectionately yours,
Uncle Arthur

Letter writing is the most important writing you do. It is the only kind of writing that most people find it necessary to practice. For this reason you should get the form *exactly right*. There is no excuse for failure to do this.

The following skeleton letter gives the names of the various parts of a letter.

(*Heading*)

19 Larchmont Avenue
Philadelphia, Pa.
May 16, 1923

(*Salutation*)

Dear Elizabeth,

.....
.....
..... (Body)
.....
.....
.....

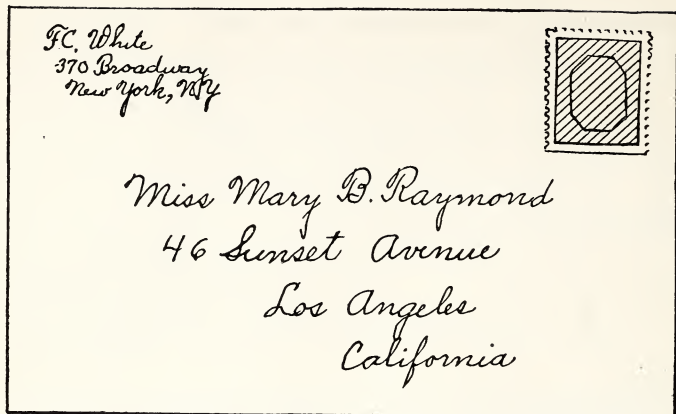
(*Complimentary close*) Your sincere friend,

(*Signature*) Frances E. Wheeler

Here are some forms commonly used in writing social letters:

<i>Salutation</i>	<i>Complimentary close</i>
Dear Friend,	Your true friend,
My dear Friend,	Your sincere friend,
Dear Tom,	Sincerely your friend,

The following model shows you how an envelope should be addressed. Why is the name of the state written in full? Why is it written on a line by itself?



Cautions to heed when writing social letters:

1. Avoid useless sentences at the beginning and end of the letter.

Read the following letter body, omitting all useless sentences:

I thought I would write you a letter. Last Saturday I went fishing in Bonner's Creek. I did not catch anything, but a little boy across the Creek filled his basket. The fish did not seem to care for my flies. The next time I go fishing I shall use worms. Now I must close.

2. Always consider the interests of the person to whom you are writing. Make the letter interesting for the person who is to receive it.

INVITATIONS

An invitation to a friend may be written in precisely the same form as any other note or letter. The following form is useful when sending out invitations to many people:

The pupils of the fifth grade of the Lincoln School cordially invite you to attend their Christmas entertainment on Friday afternoon, December 17, at two o'clock.

December the fifteenth

BUSINESS LETTERS

A business letter states the business in the shortest form that is perfectly clear. Notice the address just before the salutation, and the colon after the salutation, in the following models. The headings and inside addresses of all but the first letter are omitted to save space.

1. Ordering merchandise.

19 Larchmont Avenue
Philadelphia, Pa.
May 16, 1923

World Book Company
Yonkers, New York

Gentlemen:

Please send me a copy of "The White Indian Boy." I am inclosing a postal money order for one dollar and forty cents (\$1.40) in payment.

Very truly yours,
William B. Sims

2. Subscribing for a magazine.

Gentlemen:

Please send me "The Youth's Companion" for a year, beginning with the January number. I am inclosing a money order for two dollars and fifty cents (\$2.50) in payment.

Very truly yours,
Richard Webster

3. Applying for a position.

Dear Sir:

School closes on June 24, and I should like to secure a position as messenger boy. I have a bicycle and know the city well. If you decide to give me a trial, I will try to do my best.

I refer you by permission to Miss Alice Douglas, Principal of School No. 9.

Respectfully yours,

James O. Felton

Note the salutation and the complimentary close of the following letter. These forms are used when writing to government departments. In writing to a high government official, the salutation to use is "Sir."

1417 Fuller Avenue

Los Angeles, California

November 15, 1923

Division of Publications

Department of Agriculture

Washington, D. C.

Sirs:

Please send me a copy of Farm Bulletin No. 1019, entitled "Straining Milk." I should like also a copy of your latest catalogue of publications.

Respectfully,

Frank B. Thomas

These models should be carefully studied whenever a business letter is written. You have full permission to use all the helps the book gives.

XVII. GRAMMAR — INTRODUCTION

Because of the lack of space, the grammar outline given in Sections XVIII to XXIX is very brief. All the essential facts are given, however, and your teacher will

take time enough to review them thoroughly. On page 271 is a list of sentences that may be used for drill on subject and predicate, and for explaining exactly what work each word does in the sentence in which it occurs.

XVIII. SENTENCE STUDY

A sentence is a group of words that completely expresses one or more thoughts.

Some sentences state facts, others ask questions, others give commands, and still others express a thought with sudden or strong feeling. Each class of sentences has therefore its special use, and each has its special name. The table below gives both the common name of each class and the name often used in grammars. You should be familiar with both sets of names.

Statement — Declarative Sentence

Question — Interrogative Sentence

Command *or*

Request — Imperative Sentence

Exclamation — Exclamatory Sentence

1. *Statements.* If a sentence is to state something, it must name the person or thing about which the statement is made. Besides this, it must state something about the person or thing named. For this reason even the shortest sentence has two parts.

The subject of a statement is the part about which something is stated.

The predicate of a statement is the part that tells or states something about the subject.

Imagine that you have a black pony and you wish to tell a friend how he runs. Your subject would be *my black pony*,

because that is what you are going to speak about. Then you would add the predicate *runs swiftly*. What is the entire statement?

What *one* word in the subject names the thing spoken of? This is sometimes called the simple subject to distinguish it from the complete subject. What *one* word used in the predicate tells what the pony does? This is the predicate verb, because it is the word that states.

It is a good plan to select the predicate first, and then decide about what it states something. Does the subject always come first?

Give the complete and simple subjects and the complete predicate and the predicate verb of the first five sentences on page 271.

2. *Other classes of sentences.* Questions, commands, and exclamations also have subjects and predicates. These kinds of sentences, however, are used less often than statements, and they are not so likely to be left incomplete. It is well, however, to be able to select the subjects and predicates.

A question names a person or thing and asks something about it. A written question should be followed by a question mark.

A command tells the person who is being addressed to do something. *You* understood is the subject. A command ends with a period.

An exclamation is usually a statement, a question, or a command, expressed with strong feeling. An exclamation ends with an exclamation mark.

Give the subject and the predicate of each sentence of these three classes that you find on page 271. Give also an original sentence of each kind.

XIX. COMMON MISTAKES IN USING SENTENCES

1. You are studying sentences only to help you to use them correctly. Sometimes children express two thoughts in one sentence, but do not join the parts to form a single sentence.

I practice an hour a day I do not enjoy it.

What two thoughts are expressed 'n the above sentence? Express each in a separate sentence. How many periods have you used? If the speaker had tied the two parts of the sentence together, the sentence would have been correct.

I practice two hours a day, but I do not enjoy it.

2. Give the subject and the predicate of the following sentence:

The fire-bell rang.

Now put the word *when* before the sentence:

When the fire-bell rang.

Do the subject and the predicate remain? Does the sentence now sound finished? Complete it by telling what happened when the fire-bell rang.

You will have much practice in avoiding these two classes of sentence errors.

XX. THE WORK WORDS DO IN SENTENCES —

INTRODUCTION

Sentences are built up of words, and each word has its own particular work to do. There are eight different kinds of work to be done by words in building sentences, and the eight classes of words are called *parts of speech*.

XXI. NOUNS

First of all, if we speak or write, we must speak or write about something. The names of the things we speak or write about are called *nouns*.

A noun is the name of anything that we can speak or think about.

1. *Proper and common nouns.* The word *city* applies to many places, and we therefore call it a *common noun*. But each city has its own particular name. This name is a *proper noun*.

A common noun is a name that applies to a group or class of persons or things: *country, book, man*.

A proper noun is a name that applies to a particular person or thing: *America, December, Thomas*.

Give two proper nouns for each of the following common nouns: *girl, river, day, month, boy, state, religious denomination, political party*.

2. *Number of nouns.* A noun that names only one person or thing is said to be in the singular number: *book, pencil*.

A noun that names more than one person or thing is said to be in the plural number: *books, pencils*.

SPELLING OF REGULAR PLURALS

Most nouns form their plurals by adding *s* or *es*: *girl, girls; street, streets; house, houses; box, boxes*.

SPELLING OF IRREGULAR PLURALS

1. Rules for nouns ending in *y*:

If a noun ends in *y* preceded by a vowel, add *s*, to form the plural.

If a noun ends in *y* preceded by a consonant, change *y* to *i* and add *es*, to form the plural.

chimney	chimneys	lady	ladies
valley	valleys	city	cities
turkey	turkeys	country	countries
monkey	monkeys	berry	berries
essay	essays	baby	babies

2. Nouns ending in *o*. There is no reliable rule. Some words add *s* and others add *es*.

hero	heroes	zero	zeroes
tomato	tomatoes	piano	pianos
potato	potatoes	solo	solos
cargo	cargoes	alto	altos
echo	echoes	soprano	sopranos

3. Nouns ending in *f* or *fe*. Here again there is no reliable rule. Some nouns add *s* to form the plural and others change *f* or *fe* to *ves*.

leaf	leaves	knife	knives
thief	thieves	wife	wives
shelf	shelves	life	lives
calf	calves	gulf	gulfs
half	halves	hoof	hoofs
loaf	loaves	roof	roofs

4. Nouns that denote possession.

Ned has a swift pony.

Ned's pony is swift.

The first sentence tells you outright that Ned owns a pony; the second sentence tells the same fact by the form of the word *Ned's*. A noun written in this way is said to denote possession or ownership.

If two boys owned a pony together, you would write as your subject, "*The boys' pony.*" If two men owned a horse together, you would write as your subject, "*The men's horse.*" Review Section XIII, page 256.

XXII. PRONOUNS

If you were writing a story about your dog, Nero, you would sometimes use the words *he*, *his*, or *him* to avoid repeating the word *Nero* so many times. These words are called *pronouns* because they are substitutes for nouns.

The most common pronouns of this kind are *I*, *my*, *me*; *we*, *our*, *us*; *you*, *your*; *he*, *his*, *him*; *she*, *her*; *it*, *its*; *they*, *them*, *their*.

A pronoun is a word that takes the place of a noun.

Pronouns are often incorrectly used. Review the pronoun correct-usage drills on page 248.

Use in sentences each of the following pronouns or contractions of a pronoun and some other word:

its, *it's*, *they're*, *their*, *you're*, *your*.

Find all pronouns in the sentences on page 271.

XXIII. VERBS

Either a noun or a pronoun may be used as the principal word of the subject. The principal word of the predicate — that is, the word that asserts — is always a verb.

A verb is a word that states, asks, or commands.

A phrase formed by a verb joined with a helping verb is called a *verb phrase*: *had gone*, *was seen*, *is coming*, *are broken*, *shall go*.

See pages 242–248 for common errors in using verbs.

Find all predicate verbs in the sentences on page 271.

XXIV. MODIFIERS — ADJECTIVES AND ADVERBS

Every sentence must have a noun or a pronoun in the subject, and a verb in the predicate. But there are other classes of words that help nouns and verbs by changing their meaning or modifying them.

The lean, hungry wolf sneaked stealthily through the forest.

What words in the above sentence help give you a clearer picture than the mere word *wolf* would give? These words are adjectives, because they modify the meaning of the word *wolf*.

Which word tells you how the wolf sneaked through the forest? That word is an adverb, because it modifies the verb *sneaked* by showing how the wolf sneaked.

If the sentence had read *very stealthily*, *very* would also be an adverb, because it would modify another adverb by showing *how* stealthily the wolf moved.

In the following sentence what word shows *how* agreeable the odor of a violet is?

The violet has an exceedingly agreeable odor.

Agreeable is an adjective, and *exceedingly* is an adverb because it modifies the adjective *agreeable*.

An adjective is a word that modifies a noun or a pronoun.

An adverb is a word that modifies a verb, an adjective, or another adverb.

Find and review the common errors concerned with adverbs in the Miscellaneous Section, page 250. Give sentences using correctly *good*, *well* (adjective), and *well* (adverb).

Find all adjectives and adverbs in the sentences on page 271, and tell what word each modifies.

XXV. PREPOSITIONS

The book lies here.

The book lies on the table.

Find an adverb in the first sentence, and prove that it is an adverb. What three words in the second sentence take the place of the adverb? Could these words separately tell where the book lies, or are they all needed?

On alone could not tell where the book lies, but the phrase *on the table* tells where the book lies with reference to the table. The word *on* introduces the phrase, and is called a *preposition*. The principal word of the phrase is *table*.

A preposition is a word that introduces a phrase and shows the relation of the principal word of the phrase to some other word in the sentence.

Find all the prepositions in the sentences on page 271. Give the entire phrase in each case, and name the principal word of the phrase. Review the preposition drill exercises on page 250.

XXVI. CONJUNCTIONS

It is often necessary to join two words or parts of sentences, as in the following illustrations. The joining word is underlined. What does each join?

John and Frank are well matched.

I like to swim and skate.

I tried to carry the basket, but it was too heavy.

Mary or Jennie will go.

Father will not come to lunch if it rains.

Find the conjunctions in the sentences on page 271. What words does each join?

In your own work, be very careful about using too many *ands* and *buts*.

A conjunction is a word that joins single words or the parts of sentences.

XXVII. INTERJECTIONS

Sometimes a word is used at the beginning of a sentence to express strong feeling. Common words of this kind are *hurrah*, *alas*, *oh*. These words simply express feeling. They could be omitted without affecting the structure of the rest of the sentence.

An interjection is a word that expresses strong or sudden feeling.

Find the interjections in the sentences below.

XXVIII. SENTENCES FOR DRILL

1. An honest man always keeps his promises.
2. A dainty plant is the ivy green.
3. Large, white lilies grew in the garden.
4. Over the fence bounded the ball.
5. The young leaves rustled softly in the breeze.
6. Write rapidly but plainly.
7. How boisterous you are!
8. Has the rain done any damage?
9. Hark! the concert is beginning.
10. Uncle Frank sent me a very interesting book.
11. Where are my new mittens?
12. Hurrah! we have won the game.
13. Mother and Father have gone to New York.
14. Here come the soldiers!
15. Please step very softly.
16. The huge *aéroplane* disappeared in the clouds.

XXIX. CONTRACTIONS

In conversation and in writing letters to close friends, we sometimes use short forms called *contractions*. Certain letters are omitted and the apostrophe takes their place.

The most commonly used contractions are *can't*, *don't*, *doesn't*, *isn't*, *aren't*, *I'll*, *you'll*, *couldn't*, *wouldn't*. What letter or letters were omitted in each case?

Won't means *will not*. It is not formed in the usual way.

XXX. ABBREVIATIONS

Abbreviations are short forms used only in writing. No change is made in the pronunciation of the words, but they are written in a shortened form to save space and time.

What mark is used after every abbreviation given below? The period must never be omitted. Which words are never written in full?

Mister, Mr.	Wednesday, Wed.	April, Apr.
Missis, Mrs.	Thursday, Th.	August, Aug.
Street, St.	Friday, Fri.	September, Sept.
Avenue, Ave.	Saturday, Sat.	October, Oct.
Sunday, Sun.	January, Jan.	November, Nov.
Monday, Mon.	February, Feb.	December, Dec.
Tuesday, Tues.	March, Mar.	

Doctor, Dr.	Forenoon, a. m. or A. M.
Reverend, Rev.	Afternoon, p. m. or P. M.
General, Gen.	Post Office, P. O.
Captain, Capt.	Number, No.
Professor, Prof.	Rural Free Delivery, R. F. D.

It is not considered polite to use the abbreviations of

General, Captain, and Professor, in writing to persons having those titles.

The following letter shows how some of the abbreviations in the second list are used. The end of the letter is omitted to save space. Supply it.

R. F. D. Route No. 4

Clinton, Conn.

May 10, 1923

Dear Frank,

Such a busy day as I had yesterday! I took the 8 a. m. train for New York, met Father at Dr. Sweet's office, and went down town with him. Father helped me to make out a P. O. money order to send to World Book Company for a copy of "Insect Adventures." After that we called on General E. B. White and a few more of Father's friends. We returned to Clinton on the 5 p. m. train.

XXXI. CORRECT PRONUNCIATION

The following words and phrases should be reviewed until they are correctly pronounced without hesitation both alone and in sentences:

across	clothes	from	hundred
Arctic	doing	geography	jumping
arithmetic	drowned	get	just
asked	envelope	going	kept
because	evening	government	kettle
been	factory	governor	laughed
borrow	February	handkerchief	length
burst	fellow	height	library
can	follow	history	making
catch	for	hold	mellow
children	forehead	hollow	memory

off	stopped	where	white
often	strength	which	whittle
once	swallow	while	why
perhaps	surprise	whip	window
picture	than	whisper	yellow
playing	thick		
pretty	thirsty	ate an apple	
pudding	three	could have	
pumpkin	told	give me	
reading	toward	good and bad	
running	victory	let me	
saucy	was	might have	
shut	what	should have	
since	wheat	used to	
singing	wheel	would have	
slipped	when	yes, sir	

XXXII. SPELLING

The following words are often misspelled. Make sure of them all:

accept	aunt	Christmas	doctor
ache	autumn	collar	does
across	beautiful	color	doesn't
afraid	because	coming	dollars
again	beginning	cough	done
against	believe	could	don't
almost	birthday	country	early
altogether	built	cousin	easier
always	burst	cried	easily
among	business	cries	easy
answer	busy	December	either
answered	can't	describe	enough
any	catch	difference	every
anybody	certain	different	except
asked	choose	divide	farther

father	loving	season	traveled
February	making	seems	traveling
forty	many	seized	tried
fourth	meant	sentence	trouble
friend	minute	separate	true
getting	money	several	truly
goes	much	severe	Tuesday
gone	necessary	shining	until
grammar	ninety	shoes	useful
guess	ninth	since	using
half	none	sincere	very
Hallowe'en	oblige	sincerely	wear
having	often	some	weather
heard	once	stopped	Wednesday
height	people	stories	were
hoarse	perhaps	straight	where
honest	picture	such	whether
hoping	pleasant	sugar	which
hopping	please	sure	who
hurried	quiet	surprised	whom
instead	quite	taking	whose
isn't	raise	tear	woman
January	ready	Thanksgiving	women
just	really	they	won't
laid	receive	though	writing
library	replied	thought	written
loose	running	tired	wrong
lose	said	tonight	wrote
lost	says	toward	yours

The underscored homonyms should be studied for both spelling and use:

all right	an <u>hour</u> ago	<u>their</u> books
<u>ate</u> an apple	<u>our</u> knives	<u>there</u> are
<u>been</u> trying	<u>knew</u> the rules	over <u>there</u>

<u>blew</u> a bubble	a <u>new</u> house	<u>threw</u> the ball
a <u>blue</u> dress	<u>know</u> our lessons	<u>through</u> the air
<u>break</u> a window	<u>led</u> the march	<u>too</u> large
<u>buy</u> a pencil	a <u>piece</u> of pie	<u>two</u> cents
<u>dear</u> friend	eat <u>meat</u>	used <u>to</u> play
<u>eight</u> cents	<u>meet</u> a friend	last <u>week</u>
<u>hear</u> a noise	<u>read</u> yesterday	<u>weak</u> lungs
come <u>here</u>	the <u>right</u> hand	the whole orange
<u>here</u> are	a rough <u>road</u>	made of <u>wood</u>
can't <u>write</u>	<u>rode</u> a horse	<u>would</u> have gone

COMPOUND WORDS

A compound word is formed by joining two shorter words. Most compound words are written solid.

anybody	everybody	northeast	something
anyway	everything	northwest	somewhere
anywhere	farmhouse	notebook	southeast
anything	halfway	sailboat	southwest
armchair	meantime	schoolbook	textbook
bedroom	necktie	schoolhouse	upstairs
downstairs	nobody	schooltime	whenever

The hyphen is always used in the following words:

school-teacher	self-respect	twenty-nine
school-teaching	up-to-date	eighty-four

The following words are often incorrectly written either solid or with a hyphen. They are not compound words and should always be written as separate words:

dining room	school children	sea level
sitting room	school district	any one
sleeping room	all right	every one
school days	car fare	some one

INDEX

This index includes the topics reviewed from "Self-Help English Lessons, Lower Books." For convenience, these topics are placed first, and are preceded by the letter *R*. No attempt has been made to list every reference to a topic, but enough references are given to accomplish the purpose of the index.

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